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MANUAL  
OF  
HARMONY  
THEORETICAL AND PRACTICAL  
BY  
BERNHARD ZIEHN  
VOL. I.



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# Manual

of

# Harmony

THEORETICAL AND PRACTICAL

BY

BERNHARD ZIEHN

VOL. I.

"Technique is the ever growing property  
of all artists since the existence of art: it  
has to be received, learned, appropriated.  
That which technique is to represent, can  
certainly not be learned."  
*Richard Wagner.*

**Wm A. Kaun Music Co.**  
Milwaukee, Wis.

**Richard Kaun.**  
Berlin, Ger.

PAID, SCHUBERT, C. M. U.



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## The Diatonic Scales.

*Diatonic* is the term common to major and minor.

The *Major Scale* consists of eight degrees, of which the 3<sup>d</sup> and 4<sup>th</sup>, and the 7<sup>th</sup> and 8<sup>th</sup> are a half-tone apart, while the other degrees are a whole-tone from one another.

By lowering the 3<sup>d</sup> and 6<sup>th</sup> degrees of the major scale a half-tone, the *Minor Scale* is formed.



Special names for certain degrees.

1 <sup>st</sup> degree	<i>Tonic.</i>
5 <sup>th</sup> "	<i>Dominant.</i>
4 <sup>th</sup> "	<i>Subdominant.</i> (as 5 <sup>th</sup> degree below.)
3 <sup>d</sup> "	<i>Mediant.</i>
6 <sup>th</sup> "	<i>Submediant.</i> (as 3 <sup>d</sup> degree below.)

## Intervals.

An Interval is formed of two different tones.

Two adjacent degrees are called a *Second*, the distance between 1<sup>st</sup> and 3<sup>d</sup> degree is a *Third*, between 1<sup>st</sup> and 4<sup>th</sup> degree a *Fourth*, between 1<sup>st</sup> and 5<sup>th</sup> degree a *Fifth*, between 1<sup>st</sup> and 6<sup>th</sup> degree a *Sixth*, between 1<sup>st</sup> and 7<sup>th</sup> degree a *Seventh*, between 1<sup>st</sup> and 8<sup>th</sup> degree an *Octave*, and between 1<sup>st</sup> and 9<sup>th</sup> degree a *Ninth*.



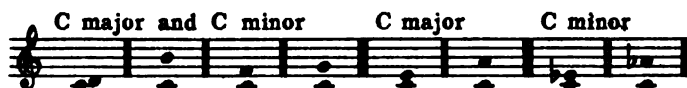
Intervals of greater dimensions are enlargements by an Octave of those named. Thus: the relation between 1<sup>st</sup> and 10<sup>th</sup> degree is a Third enlarged by an Octave. Only as "suspension" or "afterbeat" of the Ninth can the Tenth be regarded as such, and not as a Third. See *Beethoven*, Opus 39, No 1, and Opus 57, 3<sup>d</sup> movement, 2<sup>d</sup> part, 1<sup>st</sup> measure.

Often for the sake of brevity the upper tone of an interval receives its name, since the other tone necessarily has to be presumed. If this term is employed for the lower tone, the word "lower" is placed before the name of the interval for better distinction; for example lower Second, lower Third. In contrast also we often speak of upper Second, etc.

Since the several intervals have different dimensions, they are also differently named. A whole-tone Second is called *large*, a half-tone Second *small*. Between a large Third are two whole-tones, between a small Third a whole-tone and a half-tone; etc.

Major and minor have in common (counted from the 1<sup>st</sup> degree) large Second and large Seventh, perfect Fourth and perfect Fifth. (The Octave is also called perfect.) Third and Sixth are large in major, and small in minor. (It might not be superfluous to state that major means large, and minor small.)

The essential difference between major and minor is to be found in the different dimensions of the Third and Sixth.



*Large* intervals are a half-tone larger than small ones, and *small* intervals a half-tone smaller than large ones. See for example the preceding Thirds and Sixths, and the following Seconds and Sevenths.





The small Second is called *diatonic* half-tone in contrast to the *chromatic* half-tone which is a Prime; for ex. *c c#*, or *d<sup>b</sup> d*. The expressions *large* and *small* half-tone should not be adopted, as music since Sebastian Bach knows no difference in the value of half-tones.

A Prime can only become an interval, when two different tones appear on one degree; for example *c c#*, or *c cb*.

**Perfect and large intervals expanded by a chromatic half-tone become "augmented".**

" " small " contracted " " " " " " "diminished".



**Doubly augmented intervals are formed by chromatic expansion from both sides:**

" diminished " " " " contraction " " "

In Major and Minor are found (from any degree) only large or small Thirds. They, therefore, are called *diatonic Thirds*.

**The intervals are sometimes designated by numbers.**

The <i>Prime</i>	as 1	The <i>Fourth</i>	as 4	The <i>Octave</i>	as 8
" <i>Second</i>	" 2	" <i>Fifth</i>	" 5	" <i>Ninth</i>	" 9
" <i>lower Sec.</i>	" 3	" <i>Sixth</i>	" 6	" <i>Tenth</i>	" 10
" <i>Third</i>	" 3	" <i>Seventh</i>	" 7		

Should it become necessary to designate more closely the size of the intervals a  $\flat$  at the right of the number refers to the small, a  $\flat$  over the number to the diminished, and a line through the number to the augmented interval. Large and perfect intervals need no further sign.

**Examples:**  $2^b \ 3^b \ 6^b \ 7^b \quad \hat{3} \ \hat{4} \ \hat{5} \ \hat{7} \quad 2 \ 4 \ 5 \ 6$

As the respective signs, including the numbers, serve only as means of abbreviation, others may be chosen with the same advantage. This is an immaterial point.

### Inversion of Intervals.

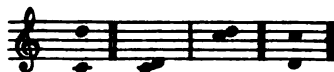
If the lower tone of an interval is placed an Octave higher, or the upper tone an Octave lower, the interval is "inverted." A Second becomes a Seventh, a Third a Sixth, a Fourth a Fifth, and vice versa.

**Large intervals become small, augmented become diminished, doubly augmented become doubly diminished, and vice versa. Perfect intervals remain perfect.**



**A perfect Prime can not be inverted, as the perfect Prime is not an interval. The perfect Octave on the contrary is invertible: the tone repeated in a different height is repeated in the same height. This is the practical solution of the mystery of the Octave.**

The Ninth has two inversions: a Second and a Seventh. The first is formed, like the inversion of other intervals, by placing the lower tone an Octave higher, or the upper tone an Octave lower; while in the second inversion, which is very rare, both processes occur simultaneously.





## Harmony and Chord.

Whatever sounds simultaneously is a harmony.

Every harmony which consists of Thirds placed above each other, or which can be reduced to such a structure of Thirds, is a chord.

### Diatonic Chords

consist of diatonic Thirds.

#### a) The diatonic *Triads*.

*Major* and *minor* triads contain a large and a small Third. In the major triad the large Third lies below; in the minor triad the small Third lies below.

The *diminished* triad consists of two small Thirds, the *augmented* triad of two large Thirds.

Examples in C major and C minor.





The student should point out the different kinds of triads, and their location.

#### b) The diatonic *Seventh-chords*.

The *dominant*, the *small*, and the *small minor Seventh-chord* contain two small Thirds and one large Third.

In the dominant Seventh-chord the large Third lies below the small Thirds.


" " small " " " " " above " " " . 

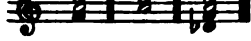
" " small minor " " " " " between " " " . 

The compass of these combinations is a small Seventh.

The *large Seventh-chords* contain two large Thirds and one small Third.

In the large major Seventh-chord the small Third lies between the large Thirds.

" " " minor " " " " " below " " " . 

" " " augmented " " " " " above " " " . 

The compass of these combinations is a large Seventh.

The *diminished Seventh-chord* contains three small Thirds; its compass is a diminished Seventh.

Examples in C major and C minor.



The variety of chords is larger in minor than in major. Minor contains examples of every kind of diatonic triads and Seventh-chords, which is not the case in major. But through the temporary acceptance of a small Sixth in major it receives the following chords, which completely balance the inequality.



#### c) The diatonic *Ninth-chords*

will be treated separately. Here only the large and the small Ninth-chord are mentioned.

The large Ninth-chord consists of a dominant Seventh-chord and a large Third above it.

" small " " " " " " " small " " " . 

### Fundamental Form and Inversions.

The fundamental tone is that tone, ascending from which the Thirds are counted.

" " " " the name of the chord. For ex. D major-, D minor-, D diminished-, D augmented triad; D dominant-, D small-, D small minor-, D diminished Seventh-chord; D large Ninth-chord, D small Ninth-chord.

The other chordic tones receive their names from the intervals which they form with the fundamental tone.



A triad, consequently, consists of fundamental tone, Third and Fifth; a Seventh-chord of fundamental tone, Third, Fifth and Seventh; a Ninth-chord of fundamental tone, Third, Fifth, Seventh and Ninth.

If the fundamental tone lies in the bass, the chord has the fundamental form. This is the case with all the chords in the preceding chapter.

But if another chordic tone lies in the bass, the chord is inverted.

The Third in the bass: 1<sup>st</sup> inversion.

The Fifth in the bass: 2<sup>d</sup> inversion.

The Seventh in the bass: 3<sup>d</sup> inversion of a Seventh- or a Ninth-chord.

The Ninth in the bass: 4<sup>th</sup> inversion of a Ninth-chord.

The 1<sup>st</sup> inversion of a triad is called *Sixth-chord*, and the 2<sup>d</sup> inversion *Fourth-Sixth-chord*. Ciph-  
ing: 6  $\frac{6}{4}$

The inversions of a Seventh-chord receive their names from those intervals which are formed by the two tones of the Seventh in relation to the bass-tone. Therefore, the 1<sup>st</sup> inversion is called *Fifth-Sixth-chord*, the 2<sup>d</sup> inversion *Third-Fourth-chord*, and the 3<sup>d</sup> inversion *Second-chord*. Ciph-  
ing:  $\frac{6}{5}$   $\frac{4}{3}$  2

The four inversions of a Ninth-chord are not named in a similar manner.

In triads the lower tone of the Fifth, or the upper tone of the Fourth (inversion of the Fifth) is fundamental tone.

In Seventh-chords the lower tone of the Seventh, or the upper tone of the Second (inversion of the Seventh) is fundamental tone.

### Positions.

If the parts (tones) of a chord lie close together, this position is called *close*, otherwise we speak of *dispersed* position.

The triad has 6 positions, the Seventh-chord has 24, and the Ninth-chord 120.

Triad.  Seventh-chord. 



Ninth-chord. (16 out of 120 possibilities.)

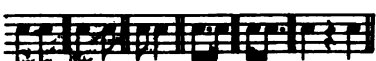
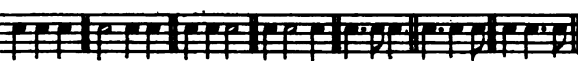


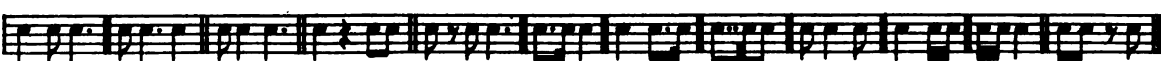
### Rhythm.

The term *rhythm* refers to the value of notes.

(*Metre* means measure, or a certain number of measures.)

#### Various Rhythms

of two notes.  of three notes. 



of four notes. 

 and so on.



## Broken Chords... Arpeggios.

### The Triad.



These forms applied to  
fundamental form and inversions.

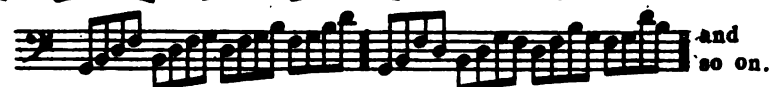


and  
so on.

### The Seventh-chord.



These forms applied to  
fundamental form and inversions.



and  
so on.

## Consonance and Dissonance.

The terms *consonance* and *dissonance* have nothing in common with the idea of *euphony* and *cacophony*. These terms are only generic names of chords and intervals.

Consonances are the major and the minor triad, and those intervals which occur in these triads, that is: large and small Third, large and small Sixth, and perfect Fifth, Fourth and Octave; for ex.



All other chords, and all other intervals are dissonances.

## Essential and Accidental Dissonances.

*Essential* dissonances are those non-consonant harmonies which can be *resolved* into a consonant triad. Essential dissonances are or can be: the diminished and the augmented triad, the chromatic triads, the diatonic and the chromatic Seventh- and Ninth chords, and the dissonant intervals of these chords.

*Accidental* dissonances are harmonies which do not occupy a place by themselves, but depend evidently upon the following or preceding harmony. The separate tones which make the harmony an accidental dissonance also receive that name. To the accidental dissonances belong: suspensions, afterbeats, anticipations, passing tones and chords, and organ-points. Another kind of accidental dissonances are those dissonant chords which can not be *resolved* into a consonant triad; such as the doubly diminished Seventh-chords, the pseudo triads, Seventh- and Ninth-chords, and chords containing an augmented Third.

## Harmonic Plurisignificance of Tones.

### a) The tone belonging to diatonic scales.

Since every major and minor scale consists of seven degrees (without the Octave), a given tone can be part of seven major and seven minor scales. For ex.

*d* is 1<sup>st</sup> degree in D major and D minor, 2<sup>d</sup> degree in C maj. and C min., 3<sup>d</sup> degree in B<sup>b</sup> maj. and B min., 4<sup>th</sup> degree in A maj. and A min., 5<sup>th</sup> degree in G maj. and G min., 6<sup>th</sup> degree in F maj. and F<sup>#</sup> min., and 7<sup>th</sup> degree in E<sup>b</sup> maj. and E<sup>b</sup> min.



## b) The tone as part of diatonic Thirds.

A tone can be considered as lower or upper tone of a Third, and belongs, consequently, to two large and two small Thirds.



## c) The tone as part of diatonic triads.

A tone can be fundamental tone, Third or Fifth of a triad, and can, therefore, belong to three triads of every kind.



## d) The tone as part of diatonic Seventh-chords.

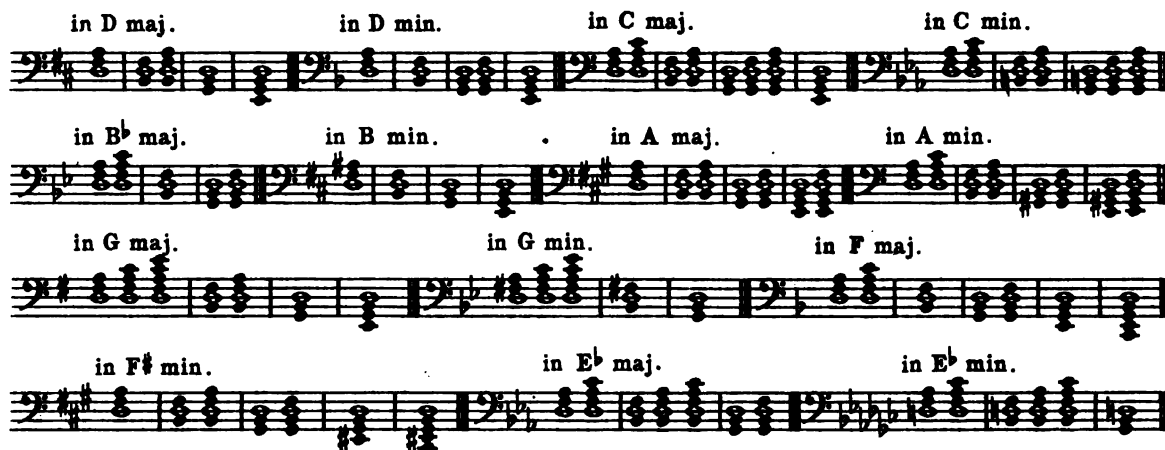
A tone can be fundamental tone, Third, Fifth or Seventh of a Seventh-chord, and can, therefore, belong to four Seventh-chords of every kind.



## e) The tone as part of large and small Ninth-chords.



Since any tone belongs to seven major and seven minor scales, a given tone can be harmonized as follows. (The large Seventh-chords may be omitted here, because they appear mostly as accidental dissonances.)



## Harmonic Plurisignificance of Diatonic Thirds.

## a) Thirds as constituent parts of diatonic triads.

Since both the major and the minor triad contain a *large* Third, and the augmented triad two large Thirds, a given large Third can belong to a major as well as to a minor triad, and to two augmented triads.

Since both the major and the minor triad contain a *small* Third, and the diminished triad two small Thirds, a given small Third can belong to a major as well as to a minor triad, and to two diminished triads.





### b) Thirds as constituent parts of diatonic Seventh-chords.

A *large* Third can belong to one dominant, one small-minor, and one small Seventh-chord, also to two large-major, two large-minor, and two large-augmented Seventh chords

A *small* Third can belong to two dominant, two small-minor, and two small Seventh-chords, also to one large-major, one large-minor, and one large-augmented Seventh chord, and to three diminished Seventh-chords.



### c) Thirds as constituent parts of the large and the small Ninth-chord.

A *large* Third can belong to two large Ninth-chords and one small Ninth-chord.

A *small* Third can belong to two large and to three small Ninth-chords.



For exercise other tones and Thirds may be treated in the same manner.

## Harmonic Plurisignificance of Diatonic Chords.

A major triad occurs on the 1<sup>st</sup>, 4<sup>th</sup> and 5<sup>th</sup> degree in major, and on the 5<sup>th</sup> and 6<sup>th</sup> degree in minor.

A minor " " " " 2<sup>d</sup>, 3<sup>d</sup> " 6<sup>th</sup> " " " " " 1<sup>st</sup> " 4<sup>th</sup> " " "

A diminished triad occurs on the 7<sup>th</sup> degree in major, and on the 2<sup>d</sup> and 7<sup>th</sup> degree in minor.

A dominant Seventh-chord occurs on the 5<sup>th</sup> degree in major and minor.

A small-minor " " " " 2<sup>d</sup>, 3<sup>d</sup> and 6<sup>th</sup> degree in major, and on the 4<sup>th</sup> degree in minor.

A small " " " " 7<sup>th</sup> degree in major, and on the 2<sup>d</sup> degree in minor.

A large-major " " " " 1<sup>st</sup> and 4<sup>th</sup> degree in major, and on the 6<sup>th</sup> degree in minor.

The C major triad: 1<sup>st</sup> degree in C maj., 4<sup>th</sup> in G maj., 5<sup>th</sup> in F maj. and F min., 6<sup>th</sup> in E min.

The D minor triad: 2<sup>d</sup> degree in C maj., 3<sup>d</sup> in B<sup>b</sup> maj., 6<sup>th</sup> in F maj., 1<sup>st</sup> in D min., 4<sup>th</sup> in A min.

The B diminished triad: 7<sup>th</sup> degree in C maj. and C min., 2<sup>d</sup> in A min.

The G dominant Seventh-chord: 5<sup>th</sup> in C maj. and C min.

The A small-minor Seventh-chord: 2<sup>d</sup> degree in G maj., 3<sup>d</sup> in F maj., 6<sup>th</sup> in C maj., 4<sup>th</sup> in E min.

The B small Seventh-chord: 7<sup>th</sup> degree in C maj., 2<sup>d</sup> in A min.

The C large-major Seventh-chord: 1<sup>st</sup> degree in C maj., 4<sup>th</sup> in G maj., 6<sup>th</sup> in E min.

The augmented triad, the large-minor, the large-augmented and the diminished Seventh-chord are not harmonically plurisignificant, because they occur but once, and that in minor.

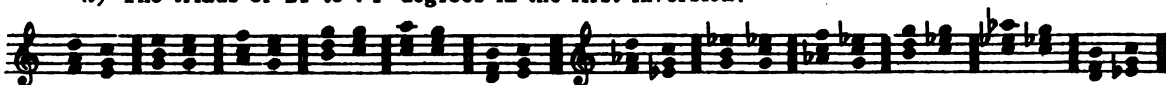
## Connection of the Tonic Triad with the remaining triads of the key.

The tonic triad is the triad upon the first degree in major and minor.

Tones which occur in both chords are kept in the same part; the others progress by degrees.

### Examples in C major and C minor.

#### a) The triads of 2<sup>d</sup> to 7<sup>th</sup> degrees in the first inversion.



#### b) The tonic triad in the first inversion.

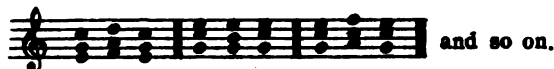




c) Repetition of those examples under a) and b) which have tones in common. The common tone marked by one note only.



d) Every example under a) and b) preceded by the tonic triad.



and so on.

For *four-part setting* it is necessary to double one of the tones of the triad, i.e. to take it twice, either in the same height, or as an Octave.

The succession of perfect Fifths in the same parts (so-called parallel or consecutive Fifths) should be avoided.

This remark and the above remarks on melodic progression are to be considered as generally accepted, though not so strictly that no exception should be allowed. Common tones must not always be held in the same part; sometimes a part may progress by leaps, and parallel Fifths can not always be avoided. But as a rule it must be remembered that the progression of two parts in Octaves is inadmissible.

a) The tonic triad in fundamental form with the Third in the Soprano.



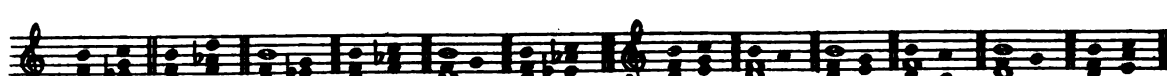
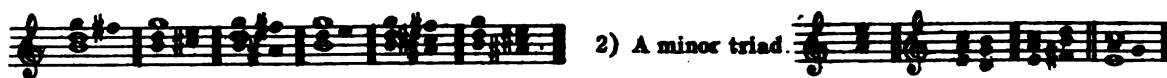
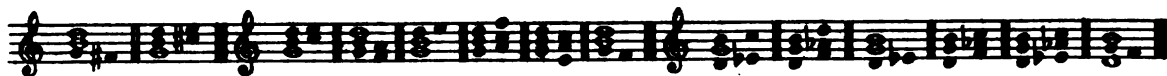
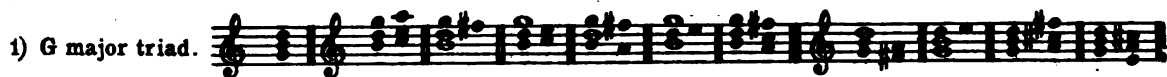
b) Every example is to be preceded by the tonic triad. See above.

### Diatonic Triads in Connection with one another, founded upon the harmonic plurisignificance of chords.

Examples: 1) The G major triad in G, D and C major, and in C and B minor.

2) The A minor triad in G, F and C major, and in A and E minor.

3) The B diminished triad in A and C minor, and in C major.





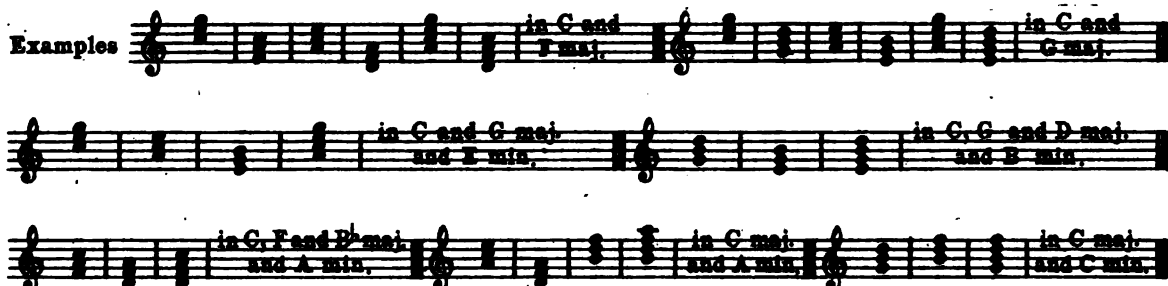
To the three-part examples is now to be added a fourth part as soprano or bass. This part is formed by doubling one of the chordic tones. For ex. the G major triad in C major.

Addition of a higher part.

Addition of a lower part.



There are *connections of chords* belonging to more than one key, such are *harmonically plurisignificant*.



Any connection of chords in each of these groups is of harmonic plurisignificance.

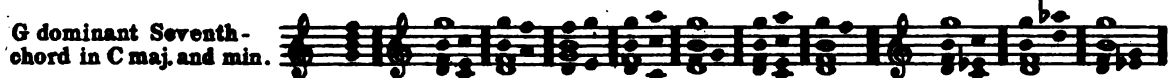
### The Diatonic Seventh-chords with small or diminished Seventh and the Tonic Triad.

With reference to parallel Fifths special attention should be paid to the small-minor Seventh-chord, as it contains two perfect Fifths (for ex. *d f a c*: *d a* and *f c*), while the other chords with small Seventh have only one perfect Fifth (for ex. *g b d f*: *g d*, *b d f a*: *d a*).

Two examples for each of these chord progressions in C major and C minor.



### Connection of Diatonic Seventh-chords with Diatonic Triads, founded upon the harmonic plurisignificance of chords.





## Diatonic Seventh-chords in Connection with one another.



The harmonically plurisignificant connections in this and the preceding chapters are now to be grouped. For further practice other chords may be chosen as introductory chords.

## Connection of two Chords in their various Positions.

- 1) Three-part triads. 2) Four-part triads. 3) Triad and Seventh-chord. 4) Seventh-chords.



## Harmonization of a Melody of two tones.

The chords of the accompaniment are to be taken from the respective keys.

The large Seventh-chords may be omitted.

- 1) Since a *large Second* occurs in major between the 1<sup>st</sup> and 2<sup>d</sup>, 2<sup>d</sup> and 3<sup>d</sup>, 4<sup>th</sup> and 5<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup>, and 6<sup>th</sup> and 7<sup>th</sup> degree, and in minor between the 1<sup>st</sup> and 2<sup>d</sup>, 3<sup>d</sup> and 4<sup>th</sup>, and 4<sup>th</sup> and 5<sup>th</sup> degree, the one here given belongs to G, F, D, C and B<sup>b</sup> major, and G, E and D minor.

Chords containing *g*





Chords containing *a*

in G maj.      in F maj.      in D maj.      in C maj.

in B<sup>b</sup> maj.      in G min.      in E min.      in D min.

One example in every key.

Melody in the Soprano.


Melody in the Alto.

Melody in the Tenor.

Melody in the Bass.

A few examples showing the variety of harmonization in one key.

*g a* as Soprano in G major. Parts progressing by degrees.

- 2)  Since a *small Second* occurs in major between 3<sup>d</sup> and 4<sup>th</sup>, and 7<sup>th</sup> and 8<sup>th</sup> degree, and in minor between 2<sup>d</sup> and 3<sup>d</sup>, 5<sup>th</sup> and 6<sup>th</sup>, and 7<sup>th</sup> and 8<sup>th</sup> degree, the one here given belongs to G and C major, and A, E and C minor.


Mel. in the Soprano.

Mel. in the Alto.

Mel. in the Tenor.

Mel. in the Bass.



- 3)  Since a *large Third* occurs in major upon the 1<sup>st</sup>, the 4<sup>th</sup> and the 5<sup>th</sup> degree, and in minor upon the 3<sup>d</sup>, the 5<sup>th</sup> and the 6<sup>th</sup> degree, the one here given belongs to G, D and C major, and E, C and B minor.

Mel. in the Soprano.



Mel. in the Alto.




Mel. in the Tenor.



Mel. in the Bass.



- 4)  Since a *small Third* occurs in major upon the 2<sup>d</sup>, 3<sup>d</sup>, 6<sup>th</sup> and 7<sup>th</sup> degree, and in minor upon the 1<sup>st</sup>, 2<sup>d</sup>, 4<sup>th</sup> and 7<sup>th</sup> degree, the one here given belongs to D, C, G and F major, and E, D, B and F minor.

Mel. in the Soprano.



Mel. in the Alto.




Mel. in the Tenor.



Mel. in the Bass.



- 5)  Since a *perfect Fourth* occurs in major upon the 1<sup>st</sup>, 2<sup>d</sup>, 3<sup>d</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> degree, and in minor upon the 1<sup>st</sup>, 2<sup>d</sup>, 3<sup>d</sup> and 5<sup>th</sup> degree, the one here given belongs to G, F, E<sup>b</sup>, C, B<sup>b</sup> and A<sup>b</sup> major, and G, F, E and C minor.

Mel. in the Soprano.



Mel. in the Alto.





Mel. in the Tenor.






Mel. in the Bass.



The chords here employed may be represented also in another form. Compare the example in C. minor, melody in the tenor, with the following examples.



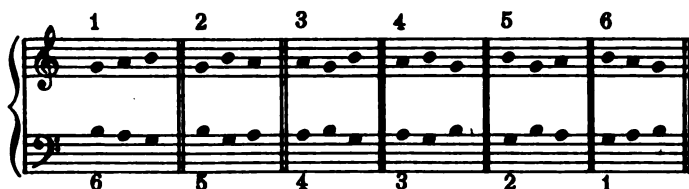
### Harmonization of a Melody of three adjacent degrees.

- a) Two large Seconds  in C, G and D maj., and E min.  
 b) A large and a small Second  in F and B<sup>b</sup> maj., and D and G min.  
 c) A small and a large Second  in A and E maj., and A and F<sup>#</sup> min.

The six versions of these groups.  
(Compare the broken triad.)



Of these versions Nos. 1 and 6, 2 and 5, and 3 and 4 run in contrary motion, and can be taken simultaneously.



Arrangement of the following examples.

Numbers 1 - 18 mel. in the Soprano.

" 19 - 36 " " " Alto.

" 37 - 54 " " " Tenor.

" 55 - 72 " " " Bass.

Of each of these four groups the first six numbers belong to a), the second six numbers to b), and the third six numbers to c).



1



2



3



4



5



6



7



8



9



10



11



12



13



14



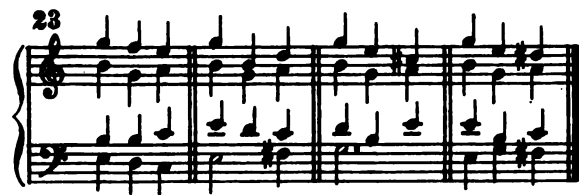
15



16









33

Measures 33-34: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

35

Measures 35-36: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

37

Measures 37-38: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

39

Measures 39-40: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

41

Measures 41-42: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

43

Measures 43-44: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

45

Measures 45-46: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

47

Measures 47-48: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

34

Measures 34-35: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

36

Measures 36-37: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

38

Measures 38-39: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

40

Measures 40-41: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

42

Measures 42-43: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

44

Measures 44-45: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

46

Measures 46-47: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).

48

Measures 48-49: Treble and bass staves with chords and eighth notes. Key signature: one sharp (F#).



49



50



51



52



53



54



55



56



57



58



59



60



61



62



63




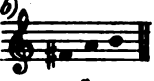


64







**Exercises.** 1) The same melodies harmonized with other chords selected from the respective keys.

- 2)  in G and C maj.,  in E, D, A and G maj.,  
C and E min. F# and E min.  
 in G, F, C and B<sup>b</sup> maj.,  in E and A maj.,  
G and E min. F# and C# min.

The various versions.



### 3) *Double Counterpoint – Exchange of Parts.*

The four parts are to be arranged similar to the 24 positions of a Seventh-chord.

Those settings which contain parallels of perfect Fourths may be excluded.





# Harmonization of a Melody of four adjacent degrees.

a) in C and G maj. and E min.      b) in F and B<sup>b</sup> maj. and G min.      c) in E<sup>b</sup> and A<sup>b</sup> maj. and F min.

The 24 versions of these groups. (Compare the broken Seventh-chord.)

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

Simultaneously	1 & 6	2 & 16	6 & 15	8 & 10	10 & 19		2 & 18
can be employed	1 & 15	3 & 14	6 & 17	8 & 19	10 & 24	Retrograde to	5 & 16
	1 & 17	4 & 13	7 & 9	8 & 24	11 & 22	each other are:	7 & 23
	2 & 5	5 & 16	7 & 23	9 & 20	12 & 21		9 & 20

## Examples.

2<sup>d</sup> version in the Soprano.

3<sup>d</sup> version in the Alto.

16<sup>th</sup> version in the Tenor.

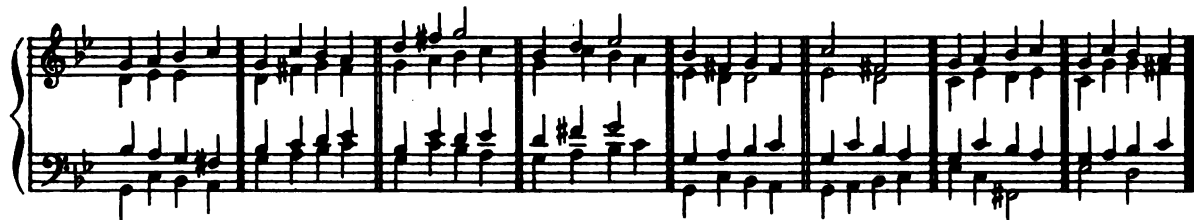
16<sup>th</sup> version in the Bass.

7<sup>th</sup> version in the Bass.

8<sup>th</sup> version in the Tenor.

Versions 1 and 6 as Soprano and Bass, as Alto and Bass, as Tenor and Bass, and as Soprano and Tenor.

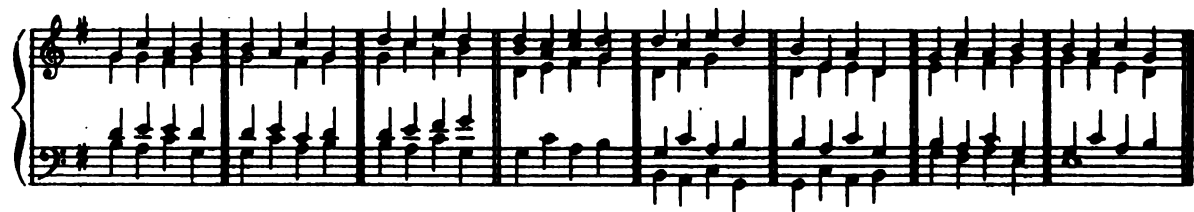
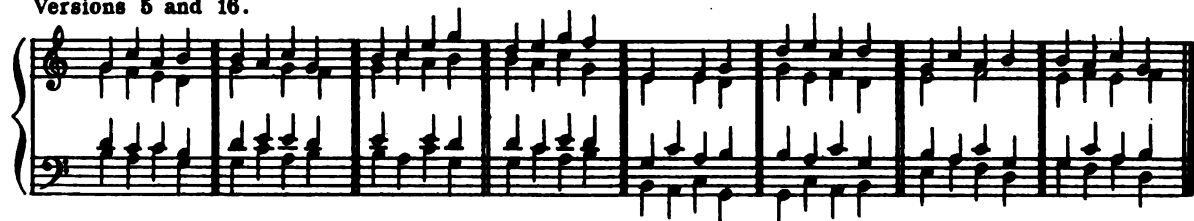




Versions 10 and 19, similar to the preceding examples.



Versions 5 and 16.





## Enharmonic Plurisignificance of Tones.

Every tone,  $g\sharp$  ( $a\flat$ ) excepted, can be imagined on three different degrees. This difference of name united to identity of sound is called *enharmonics*.



## Enharmonic Plurisignificance of Intervals.



The student should name the class and the size of the intervals.

If both tones of an interval are enharmonically changed in the same direction, so that it remains the same, we speak of *enharmonic motion*.



We can also say of a single enharmonically changed tone, it is *enharmonically moved*.

## The Chromatic Seventh-chords

consist of a diminished Third and two large Thirds, or of a diminished, a large and a small Third.

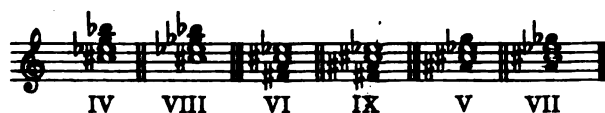
The diminished Third lies between, above, or below two large Thirds.

The Seventh is small.



The diminished Third lies below, above, or between the large and small Thirds.

The Seventh is diminished.

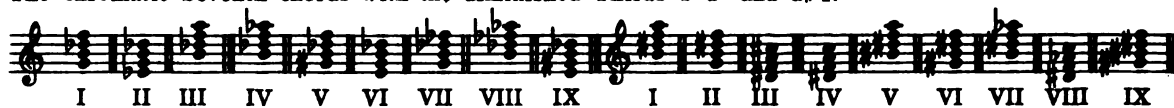


The last six chords have the sound of diatonic Seventh chords; the numbering, therefore, is arranged in a corresponding manner: IV and V according to the dominant, VI and VII according to the small, and VIII and IX according to the small minor Seventh-chord.



The designation of chromatic Seventh-chords by ordinal numbers, written in Roman characters, is maintained throughout the book. As names which explain the idea would be too long and too incomprehensible; and instead of short names chosen at random, ordinal numbers, being easy to remember, serve equally well. (The 2<sup>d</sup> inversion of N<sup>o</sup> I is already known by the name Augmented Third-Fourth-Sixth-chord, and the 1<sup>st</sup> inversion of N<sup>o</sup> IV as Augmented Fifth-Sixth-chord.)

The chromatic Seventh-chords with the diminished Thirds  $b d^b$  and  $d^{\sharp} f$ .



An inversion of these chords showing the augmented Sixth instead of the diminished Third.



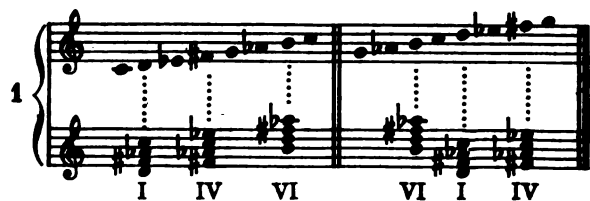
Since the chromatic Seventh-chords have certain chords of resolution, they can also be grouped in major and minor with corresponding chromatic alteration of single degrees.

Chromatically altered scales: { 1. Major with small 2 and small 6 . . . or Minor with augm. 4.  
2. " " augm. 2 " " 6 . . . " " " small 2 and dim. 4.  
3. " " augm. 2, augm. 4 and small 6 " " " dim. 4.



This arrangement of scales agrees in general with the age of the respective chords.

The chromatically altered C minor scale compared with major.



*Resolution* takes place by contraction of the diminished Third from both sides.

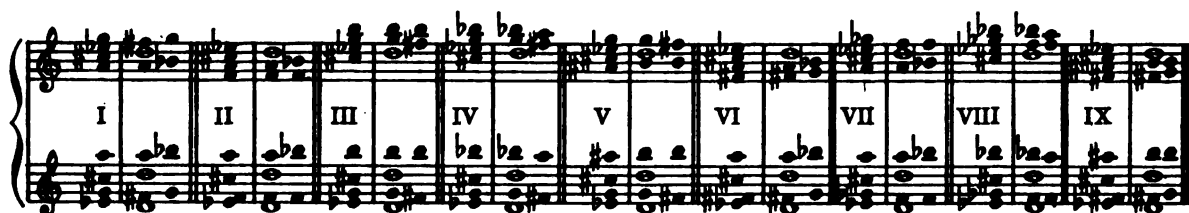
The tone of resolution is therefore the tone lying between the diminished Third.

If the diminished Third appears inverted, the resolution correspondingly occurs through half-tone expansion of the augmented Sixth into an Octave.



The other parts remain, or move by diatonic half-tones (small Seconds).

The chords of resolution are in all cases one major and one minor triad.



For further practice may be taken the chords containing  $g\sharp$   $b\flat$ , or  $f\sharp$   $a\flat$ , or  $b$   $d\flat$ , or  $d\sharp$   $f$ .

Exercise as follows.



Both chords of resolution in one key.

C major.



C minor.



F minor is the minor mode of the subdominant, and E minor is the mediant in C major.

G major is the dominant, and  $A\flat$  major is the submediant in C minor.

Nos IV and IX with their major resolution, and VI and VIII with their minor resolution, in positions which produce parallels of perfect Fifths.



A great many examples proving the correctness of consecutive Fifths in such cases can be found in classical works. For instance: MOZART, Lied "Dans un bois"; "Figaro", No 24; "Don Giovanni", 2d finale; BELYAYEV: Opus 5, No 1; Opus 102, No 1; Opus 131, 20th measure. All of these, however, referring to No IV.

The chromatic Seventh-chords and their resolutions in double counterpoint.



(All exercises are to be worked out on two staves.)

Example in C major with all kinds of chromatic Seventh-chords.



II, V, VII, VIII and IX belong to C maj. and E min., I and IV to A min. and E maj., III belongs to F maj. and A min., and VI to G maj. and C min.



Example in C minor with all kinds of chromatic Seventh-chords belonging to the key.



A few more examples, showing how to employ chromatic Seventh-chords.



Compare TschaiKowsky,  
"La Belle au Bois dormant", No 9.

In the last 12 examples the student will find Nos II, III, IV and VI with their resolutions.

The chromatically altered scales also increase the number of triads— in both major and minor by the chromatic triads and by one augmented triad (the latter in major upon the Fifth, and in minor upon the diminished Fourth); furthermore in major by two major triads, and in minor by two minor triads in half-tone distance upward and downward from the tonic triad. The respective chromatic and augmented triads are given more detailed consideration later on. Concerning the triads of the small upper and lower Second, see: KING HENRY VI († 1471), "Et in terra", close: B min, C min.; ARNOLD SCHLICK, 1512, "Ad te clamamus" and "Da pacem", closes: F# min., G min.; BEETHOVEN, Op. 81, Sonata, 3<sup>d</sup> movement, the eight measures with staccato quarter notes, and the following variation; BERLIOZ, "The Damnation of Faust", 14<sup>th</sup> Scene, the last seven allabreve measures; "RHEINGOLD" 1<sup>st</sup> edition, p. 74 (quasi trillo); ANTON JENSEN, Op. 7, No 6, measures 5 and 4 before the single  $\frac{3}{4}$  measure; MASCAGNI, "Iris", page 200; "ver Brown", vorspiel.



## The Chromatic Triads

consist of a diminished Third and a large or small Third.

The diminished Third lying  
above or below the large Third.



Compass of both:  
diminished Fifth.

The diminished Third lying  
above or below the small Third.



Compass of both:  
doubly diminished Fifth.

Nº II, the oldest and most common of these triads, has the name "doubly diminished triad" for the dim. Third and dim. Fifth; and its 1<sup>st</sup> inversion is generally called Augmented Sixth-chord.

The chromatic triads Nº I and II.

The intervals of resolution

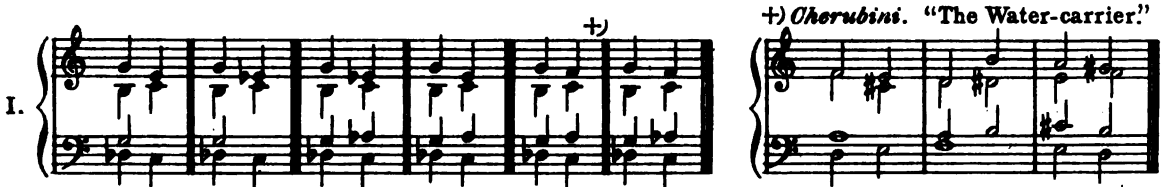


Each of these intervals represents a major and a minor triad. There are, consequently, for each of the two chromatic triads six resolution chords.



The student will find examples from literature for 1) in *CHERUBINI*, D minor quartet, scherzo; for 2) in "Don GIOVANNI", sextet; for 3) in B. GEDARD, "Pedro de Zalamea", p. 237; A. JENSEN, Op. 35, Nº 6; for 4) in R. SCHUMANN, Op. 64, Nº 2; for 5) in R. FRANZ, Op. 50, Nº 3; for 6) *ibid.*, and in SCHUBERT, Op. 142, Nº 2.

For four-part setting the fundamental tone of the first chromatic triad is doubled, rarely the Fifth; and in Nº II mostly the Fifth, and sometimes the fundamental tone.



In most cases the doubly diminished triad appears in 1<sup>st</sup> inversion. In *BACH's* "Das musikalische Opfer" 1<sup>st</sup> fugue, measures 117-121, it occurs thrice in fundamental form (and twice in 1<sup>st</sup> inversion); in the same work, 8<sup>th</sup> canon, measures 4, 12 and so on, also in fundamental form. As Fourth-Sixth-chord it can be found in *SCHUBERT's* C minor sonata, 1<sup>st</sup> movement, 1<sup>st</sup> part, measure 8 before the end; and in fundamental form in *MAC DEWELL's* Suite, Op. 14, 6<sup>th</sup> measure.




These triads in connection with Seventh-chords.

I. 

II. 

*Cherubini. Eb major quartet.* *Berlioz. "Les Troyens."*

The chromatic triads Nos III and IV.

Since the interval of resolution, a small Third  can be a constituent part of only one major and one minor triad, each of these two chromatic triads has but two chords of resolution. In both chromatic triads the doubling of the Third is admissible in four-part setting.

III.  IV. 

These two triads have as yet been scarcely noticed. LIESE in the stretta of his paraphrase of Gounod's Faust-Waltz brings No III (e.g.  $g^{\sharp} b^{\flat}$ , 2<sup>d</sup> inversion) with intervallic resolution. Since this interval is followed by another, with which it forms a triad, we find here also a chordic connection, although only intimated. See SCHUBERT, C minor sonata, 1<sup>st</sup> movement, 2<sup>d</sup> part, 2<sup>d</sup> measure; CHERUBINI, Op. 24, No 4, measure 9 before the end. (In Klindworth's edition  $g^{\flat} c^{\sharp} e$  is wrongly changed into  $g^{\flat} d^{\flat} e$ .)

We sometimes imagine we see a chromatic triad, when we have before us a chromatic Seventh-chord. Two such striking instances are found in SCHUBERT's Op. 142, No 1, meas. 21, 23 and 25 from the beginning, and meas. 5, 7 and 9 in the part with the F major signature. To the apparent third, respectively first chromatic triad, the first eighth note of the bass must be added, which is the bass for the entire measure (and furthermore, the respective triads are only suspensions.) See WEBER, E minor sonata, minuet, trio, 2<sup>d</sup> part, 1<sup>st</sup> measure; HUGO WELF: "Ein Stündlein."

The chromatic triads which can be formed by accepting chromatically altered scales, are:

in C maj.  in C min. 

I II III IV I II III IV

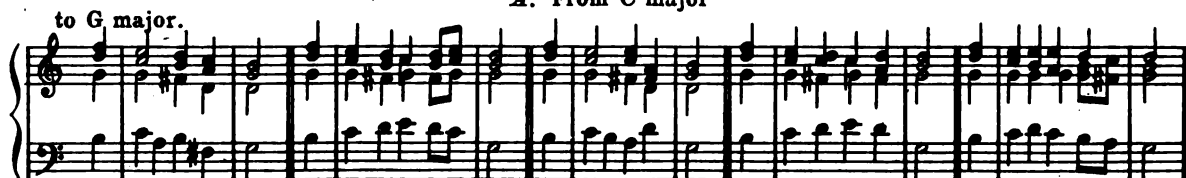
## Modulation

from C major and A minor to all those keys in which the tonic triad of C maj and A min. is also to be found.

Modulation means transition from one key to another.

The dominant Seventh-chord at the beginning of each example represents the following triad as tonic triad. The chord following the tonic triad is, in the order in which the examples succeed, a chord of the 2<sup>d</sup>, 3<sup>d</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> or 7<sup>th</sup> degree of the new key; with this, therefore, modulation begins.

### A. From C major

to G major. 



to E minor

This system shows a musical exercise in E minor. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

to F major

This system shows a musical exercise in F major. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

to F minor

This system shows a musical exercise in F minor. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

This system shows a musical exercise in F major. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

to F major.

B. From A minor

This system shows a musical exercise transposed from A minor. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

to C major

This system shows a musical exercise in C major. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

to G major

This system shows a musical exercise in G major. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

to E minor.

This system shows a musical exercise in E minor. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

This system shows a musical exercise in E minor. The treble clef contains a series of chords and single notes, while the bass clef provides a simple harmonic accompaniment of quarter notes.

After the student has carefully read and played these examples, he may transpose them into other keys.



## Cadences.

When in every example from the preceding chapter the first quarter note (up-beat, Auftakt, anacrusis, arsis) is excluded, the student will find that these examples are no longer modulations, they belong to the new key from beginning to end, and have become cadences. These cadences not only begin but also end in different manner; they are not confined to the narrow limit of dominant and tonic.

*A. All closes in the tonic are called "perfect cadences?"*

Two of them bear special names; dominant and tonic: *authentic cadence*—  
subdominant and tonic: *plagal cadence*.

The overwhelming majority of perfect cadences is made with chords upon the 5<sup>th</sup> and 2<sup>d</sup> degrees; the chords upon the 4<sup>th</sup> and 7<sup>th</sup> degrees also occur frequently; the mediant alone are rarely to be seen in this respect.

Jesquin de Paris, 15<sup>th</sup> century, Missa Pange lingua, 1<sup>st</sup> Agnus Dei (C maj. E min.);

Grege Reau, 1544 "Christum wir sollen loben schon" (E min. C maj.);

H. L. Hassler, 1608, "Helft mir Gott's Güte preisen" (D min. F maj.—A min. F maj.—F maj. D min.);

Chopin, Op. 24, No 4; Brahms, Op. 10, No 3; Grieg, Funeral March; H. Hüser, Verena's Soldier's Song;

Liszt, Venezia e Napoli, 1<sup>st</sup> mov.; Ave Maria from Harmonies poétiques; Le Désir; "Der du von dem Himmel bist."

Brahms, Op. 10, No 1.

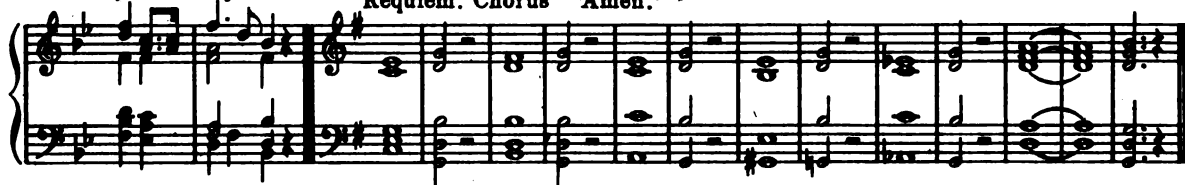
Heller, Op. 119, No 15.

Kiel, Op. 61, No 4.



Berlioz, Les Troyens.

Requiem. Chorus "Amen."



Perfect cadences in major by means of chromatic Seventh-chords.



*B. The closes in the dominant are called "semi-cadences?"*

Examples in C major.





### Examples in C minor.



Semi-cadences in minor by means of chromatic Seventh-chords and the doubly diminished triad.



The semi-cadence in minor: subdominant, dominant— is called *Phrygian cadence*.

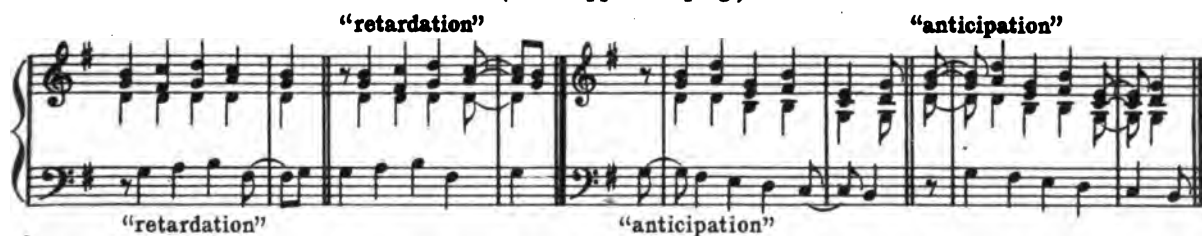
Various examples of the Phrygian cadence in C minor.



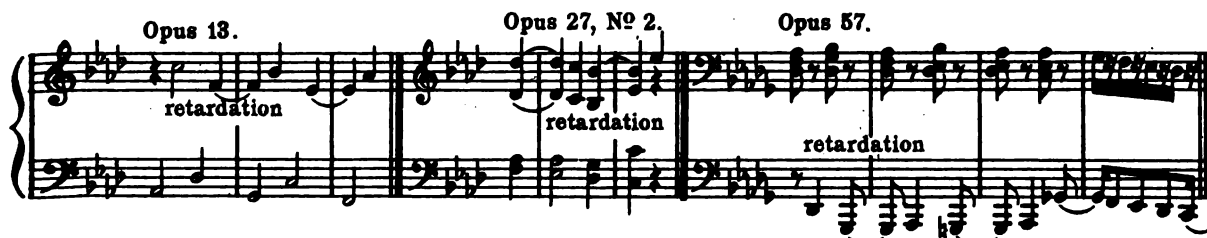
*O.* Every close on a dissonant chord, as well as every close with the dominant, not followed by the tonic, is an *irregular cadence*.

### "Retardation and Anticipation."

(alla zoppa—limping.)



This old and odd classical technique, used so extremely often by SCHUMANN and BRAHMS, is found only sporadically in BEETHOVEN's compositions. Examples:



See LENCIVALLS, *La Bohème*, p. 125.)  
 LISST, *Mass (Gran)*, pp. 59 - 63.) examples with chromatic chords.



## Suspensions and Afterbeats.

*Suspensions* are upper or lower Seconds before any chordic tone, delaying its appearance. They occur mostly on accented beats.

*Afterbeats* are those tones which follow a chordic tone by degrees or by leaps. They are mostly unaccented.

Afterbeats progressing by degrees are the reverse of suspensions.

It is advisable always to calculate the suspension from the fundamental tone, whatever the chordic form may be.

### Major and minor triad with suspensions.



### Dominant Seventh-chord with suspensions.



Suspensions can also be added to every tone in any other chord. In many cases the diminished Fourth is written as large Third, and the diminished Octave as large Seventh.

### Afterbeats progressing by degrees



### Examples from literature. Single suspensions.

Mozart, C maj. Sonata.

G maj. Sonata.

Pergolesi, Stabat mater.

"Meistersinger."



Beethoven, Op. 13.

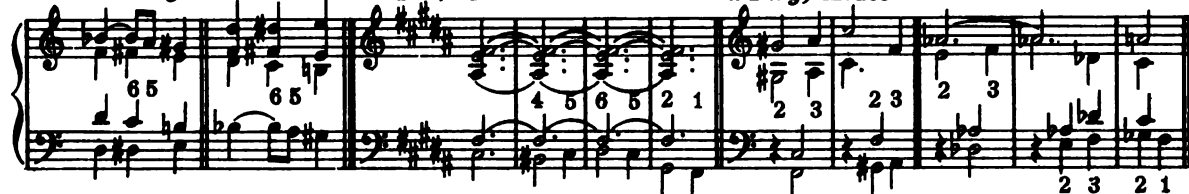
Op. 10, No. 3.



Albrechtsberger.

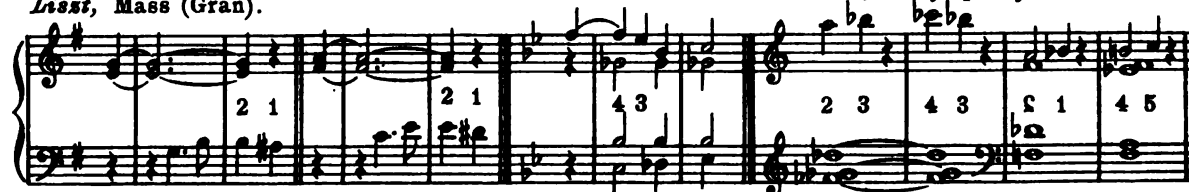
Chopin, Op. 54.

d'Indy, Médée.



Liszt, Mass (Gran).

Bruckner, 3d Symphony.





Half tone suspensions from below in the major and the minor triad.

Heller, Op. 86, No. 2 and 7.

Liszt, IX. Rhapsody.



X. Rhapsody.

XI. Rhapsody.



One and a half tone suspensions

are very rare. They can occur when in major or minor small Sixth and large Seventh follow each other, or in minor small Third and augmented Fourth.

Beethoven, Op. 53.

Op. 90.

Liszt, III. Rhapsody.



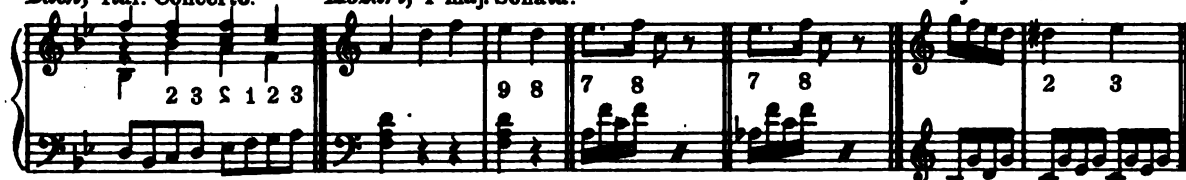
When a chordic tone is doubled, one of the two can have a suspension, so that chordic tone and its suspension appear simultaneously. (In a similar way afterbeats can occur.)



Bach, Ital. Concerto.

Mozart, F maj. Sonata.

C maj. Sonata.



Adagio in B min.

Beethoven, Op. 81a

Op. 26.

Op. 90.

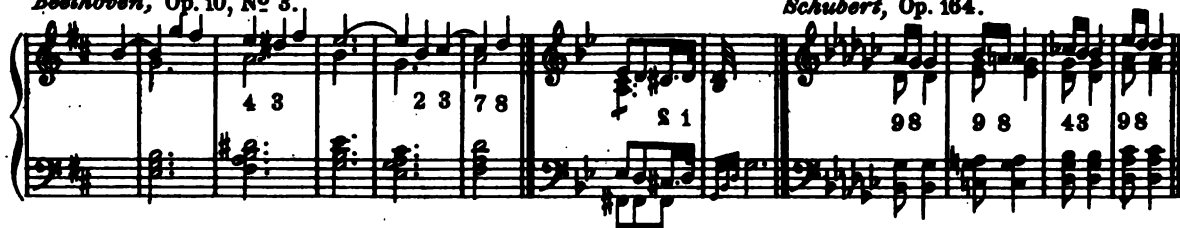


Op. 10, No. 1.

Bach, Erk. No. 62.

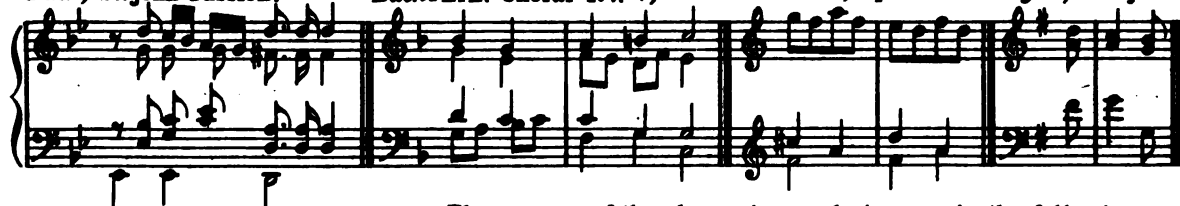




*Beethoven, Op. 10, No. 3.**Schubert, Op. 164.**Heller, Op. 85, No. 1.**Chopin, Op. 54.**Händel, Messiah.*

Suspension and resolution at the same time and in the same height..

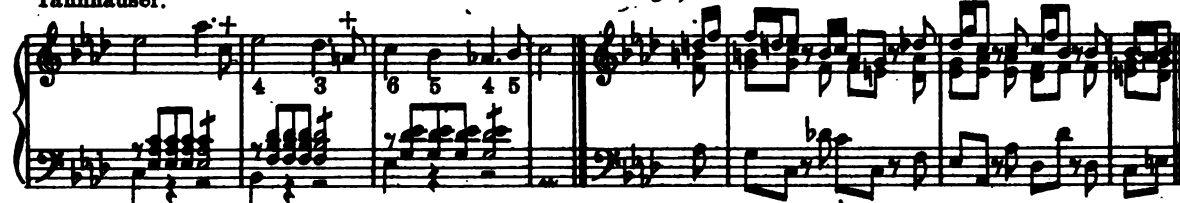
Generally the principal part (the melody) has the suspension while the accompaniment already gives the chordic tone.

*Bach, St. John Passion.**Bach, Erk. Choral 177. \*)**Beethoven, Op. 13.**Haydn, G maj. Son.*

The reverse of the above given rule is seen in the following quotation from "Lohengrin."

*Liszt, "Nonnenwerth."*

The afterbeat in literature.

*"Tannhäuser."**Astorga, Stabat mater.*

every second  $\frac{1}{16}$  is an afterbeat.

*"Tristan."**"Tannhäuser."**"Parsifal."**Mosart, F maj. Sonata.*

\*) Johann Sebastian Bach's Choralgesänge, herausgegeben von Erk. Peters Edition.



## Requiem.

Haydn, G maj. Sonata.

Lööve, Op. 116, No 2. +



Frans, Op. 5, No 4. Chopin, F min. Concerto.

Liszt, "Prometheus".

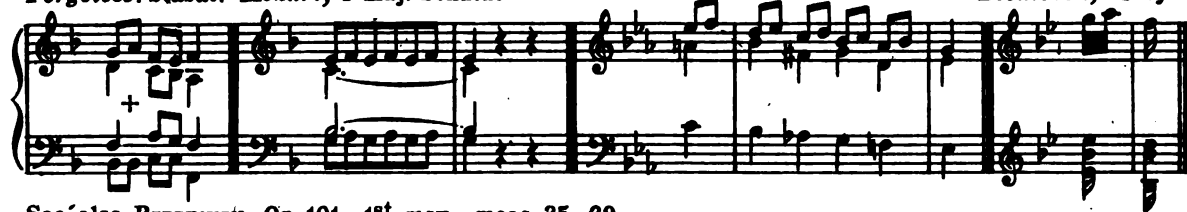
A. Jensen, Op. 13.



Pergolesi. Stabat. Mozart, F maj. Sonata.

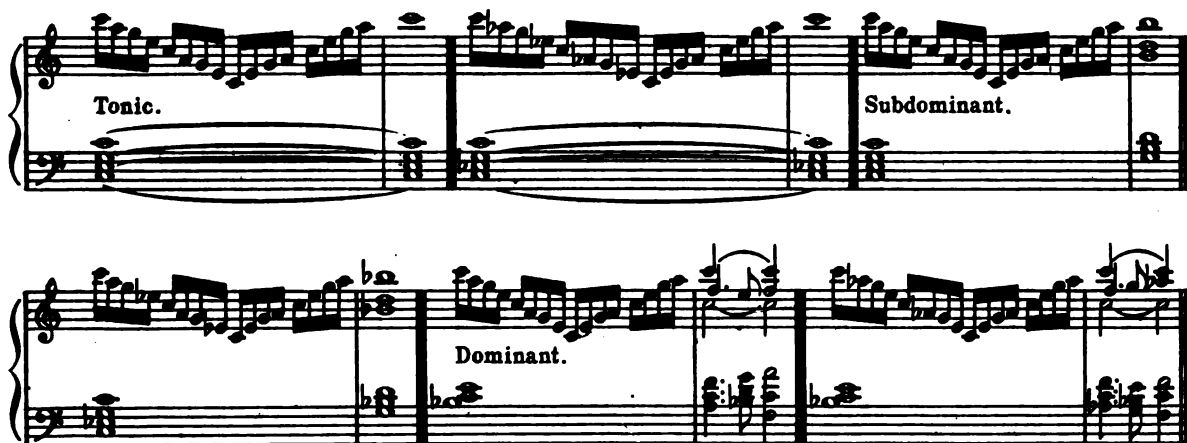
"Don Giovanni".

Beethoven, 8th Sym.



See also Beethoven, Op. 101, 1st mov., meas. 35-39.

The Sixth as suspension and afterbeat in one and the same chord.



See Liszt, Faust-Symphony, closing measures (C maj. with a, F maj. with d, C maj. with a); Hungarian Fantasia; Etude "Irrlichter", closing measures (B<sup>b</sup> maj. with g<sup>b</sup>); Raff, Op. 91, pp. 56 and 57; Lécavallo, "La Bohème", pp. 192 and 193; Hueb Wolf, "Er ist's" (tonic); "Der Jäger" (subdom.). Heller, E<sup>b</sup> maj. Polonaise. Paulin, Dans le jardin de rêves (tonic).

Examples from literature with twofold suspensions.

Bach.\*)

Beethoven, C min. Symphony



\*) Quotations from: 1) Musikalisches Opfer, I. 2) Fantasia sopra "Christ lag in Todeshanden".

3) Magnificat, No 9. 4) Wellt. Cl., I, C minor Fugue.

5) B minor Mass, Agnus Dei. 6) Organ Sonata in E min., Adagio.



Op. 22.

Op. 10, No. 3.

Schubert, C min. Sonata. E<sup>b</sup> maj. Sonata.

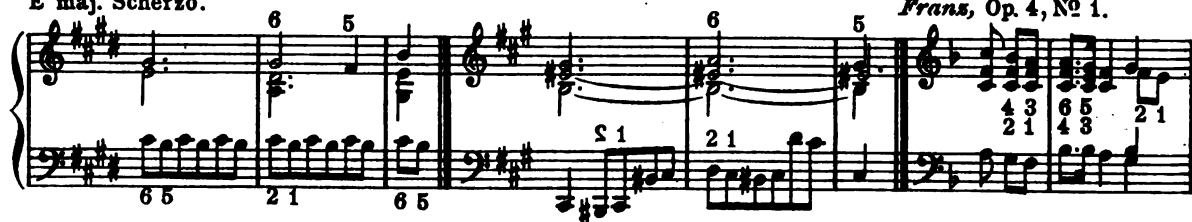
Chopin, F min. Concerto.

4 3 2 -- 1



E maj. Scherzo.

Frans, Op. 4, No. 1.



Liszt, Mephisto-Waltz.

"Wieder möcht' ich dir begegnen."



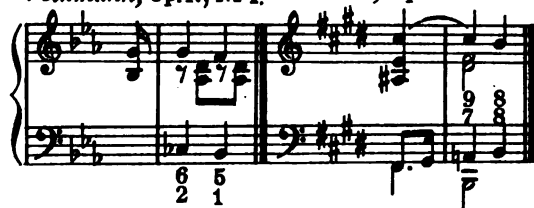
V. Rhapsody. Cornelius, "Barber of Bagdad." "Tannhäuser."

"Parsifal."



Volkman, Op. 17, No. 4. Beethoven, Op. 109.

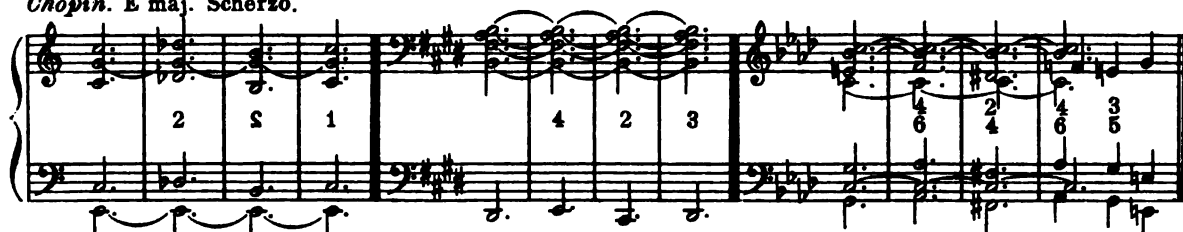
Hugo Wolf, Italienisches Liederbuch, Nos. 3, 18 and 23.



Two or three suspensions in succession with the same resolution.





*Beethoven, Op. 2, No 1.**Op. 86. Credo.**Mac Dowell. Suite, Op. 14.**Chopin. E maj. Scherzo.*

See also BEETHOVEN, A minor Quartet, 2<sup>d</sup> mov, 2<sup>d</sup> part.

Diatonic progression of Sixth-chords with suspensions.



Compare BEETHOVEN, Op. 2, No 1, Adagio; MARSCNER, "Hans Heiling" Overture; d'ALBERT, A min. Quartet, p.11.

*Beethoven, Op. 57.**Bruckner, E min. Mass.*

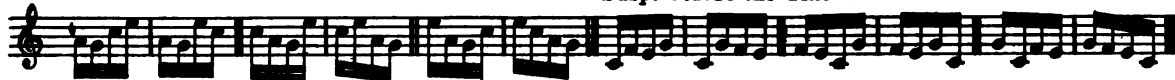


# The Broken Triad with Suspensions.

Suspension before the Fifth.



Susp. before the Third.



Susp. before the fundamental tone.



In the same manner the Fourth before the Fifth, and the Second before the Third and the Prime, making another number of 54 versions.

The suspension belonging a) to the lower, b) to the inner, c) to the upper part.

A few examples.

Suspension from below.

Suspension from above.



Also similar to this in descending motion.

## The broken triad and two suspensions.

1) Suspension before the lower parts, 2) before the upper parts, 3) before the outer parts.

a) Suspension from below, b) from above, c) and d) from below and above alternately.

The examples are given in the first arpeggio.



Different rhythms.





The five remaining arpeggios  
applied to No 1 a.



The minor triad is to be treated in a similar manner.

Various models for other exercises.

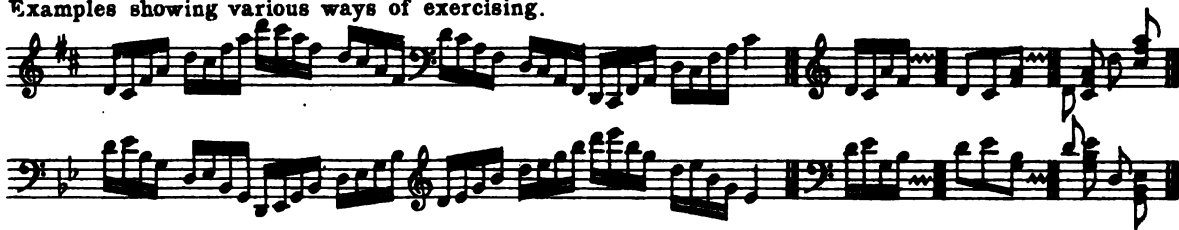


A given tone (here d) as suspension in major and minor triads.



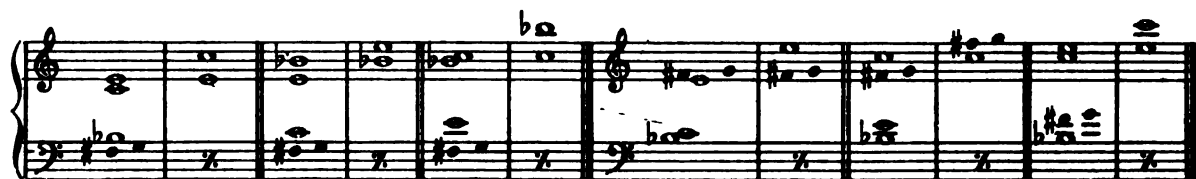


Examples showing various ways of exercising.



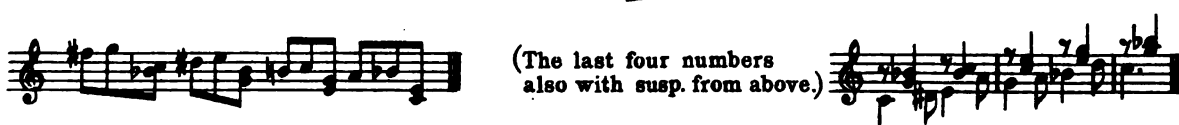
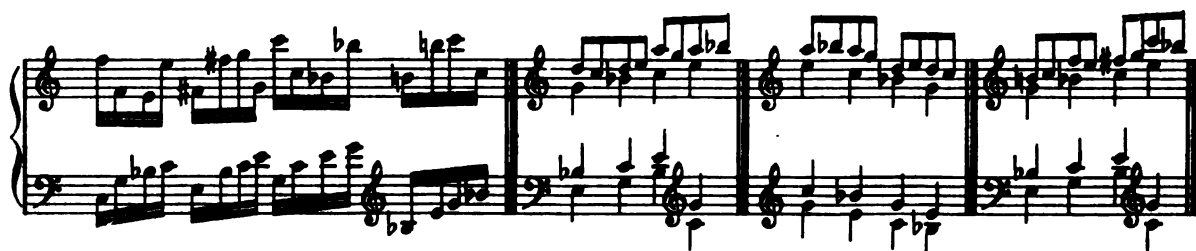
The dominant Seventh-chord with suspensions.

The augmented Fourth before the Fifth. The chord in all of its positions.



For further practice may be taken the large or small Sixth before the Fifth, the perfect Fourth before the Third, or any other suspension.

Various models for other exercises.



(The last four numbers  
also with susp. from above.)

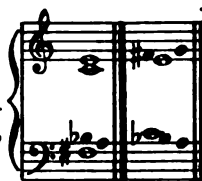




Examples showing suspensions in the small, and the small minor Seventh-chord.



Exercise: The small Seventh-chord with one susp., and the small minor Seventh-chord with two susp., in all positions.

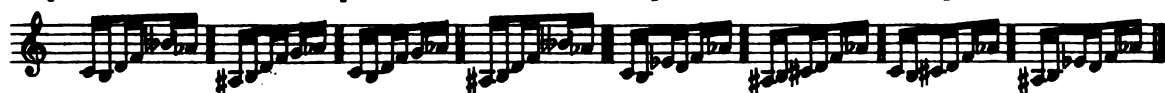


The diminished Seventh-chord with suspensions.



Suspensions before the outer parts.

Suspensions before the lower parts.



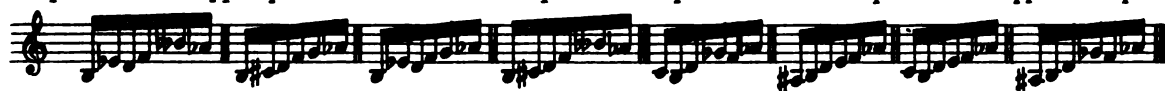
Suspensions before the upper parts.

Suspensions before the inner parts.



Susp. before the upper part and the lower inner part.

Susp. before the lower part and the upper inner part.





The parts without susp.  
exchanged, for ex.



These examples should be further elaborated  
by adding the remaining chordic forms.



downward  
likewise.

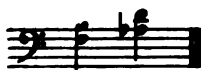
Other forms.



The upper part in broken Octaves with suspensions.



The lower parts for any of these numbers



These examples should be continued  
through all chordic forms.

Other forms.



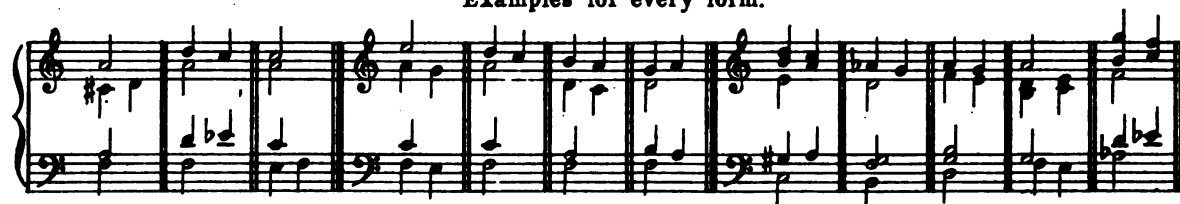
The lower parts of each of these four  
numbers can become the lower parts of  
any of the remaining three numbers.  
For example:



### Suspension Chords.

Harmonies produced by suspensions, and showing chordic form, are called suspension chords. Every chord in any of its forms may become a suspension chord.

Examples for every form.

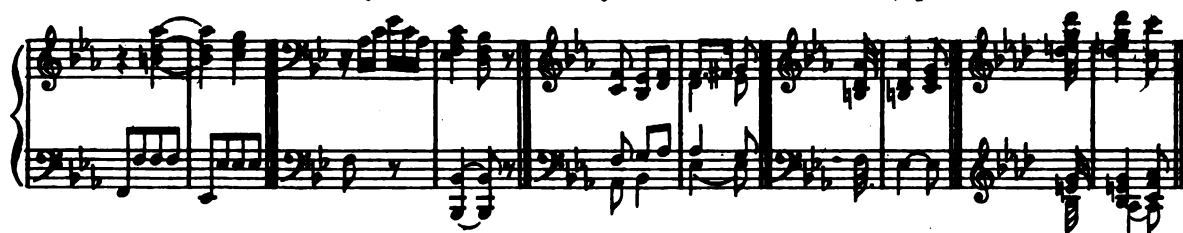


The task would be 1) to find other resolutions; 2) to change chromatically the given suspension chords, and then resolve them in different ways.

For the sake of brevity every harmony containing a suspension, is also called suspension chord.



## Examples from literature with manifold suspensions.

Mozart, C min. Sonata. B $\flat$  maj. Andante. B $\flat$  maj. Sonata. Beethoven, Op. 13.

Op. 2, No. 2.

Op. 10, No. 1.

Op. 86. Credo.



See Op. 22, Adagio.

Beethoven, Op. 2, No. 1.

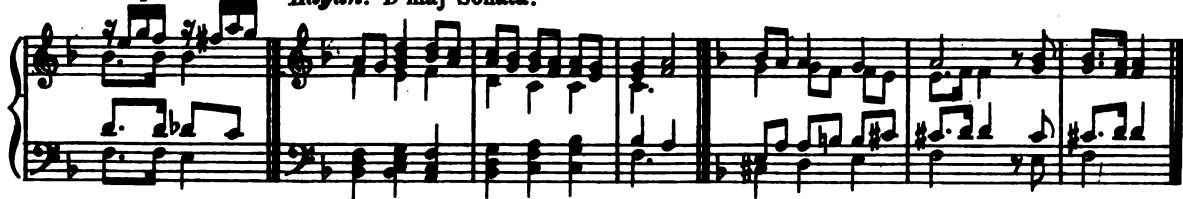
IX. Symphony.



without suspensions.

H. Götz, Op. 8.

Haydn, D maj Sonata.



Schubert, Op. 127.

Chopin, B $\flat$  min. Sonata.

Bruckner, E min. Mass.

Franz, Op. 9, No. 5. Kaun, "Oliver Brown."



G dom.

A min.

Mozart, G min. Symphony (1788) "Walküre."

"Götterdämmerung." Liszt, Noël.





*Liszt, Noël.*

V. Rhapsody.

2 1 4 3 2 1 6 5 9 7 8 9 8 4 3 10 9 - 8

Interrupted resolutions.

*Mozart, F maj. Allegro.*

Chords.

*Beethoven, VIII. Symphony.*

"Meistersinger."

"Tristan?"

*Liszt, Festklänge.*

6 3 5 6 5 8 7 2 5 2 1

*Chopin, Op. 56, No 1.**Liszt, Hungarian Fantasia.*

(Major Sixth-chords chromatically descending with small Sixth as suspension.)

*Mozart, F maj. Allegretto.**Liszt, Orpheus.*

7 2 3 5 7 8

The resolution occurs in another part

in another Octave.

*Frans, Op. 21, No 6.*

instead of

"Parsifal?"

instead of

*Frans, Op. 48, No 4. Beethoven, Op. 90.*

9 8 7 8 6 5

B dom.



The resolution occurs in another chord.

Beethoven, Op. 86. "Don Giovanni." Cherubini, "Water-carrier." Bruckner, III. Symphony.



Chopin, Op. 54.

Beethoven, Op. 27, No. 2.

Heller, Op. 46, No. 6.



E<sup>b</sup> min. with c<sup>b</sup> and a — B<sup>b</sup> maj.: BEETHOVEN, Op. 27, No. 1, the last movement.

E<sup>b</sup> min. with c and a — B<sup>b</sup> maj.: " , Op. 31, No. 3, " " " .

E min. with c and a# — B maj.: LÖSCHNER, Op. 67, No. 8.

a c# g d# — D large Ninth-chord: HEE WOLF, "Er ist's."

d' Albert, Op. 2.

Suspension before a suspension.



## The Diminished Triad and its Suspensions.

Single suspensions.

Ph. E. Bach, G maj. Sonata. Mozart, G maj. Sonata. C maj. Sonata.



B<sup>b</sup> maj. Sonata. Beethoven, Op. 10, No. 1. Op. 106. Raff, Op. 106. Cherubini, D min. Req.



Liszt, BACH-Fugue. Tappert, Deutsche Lieder No. 31. Jensen, Op. 30, No. 3.





*Friedemann Bach,*  
F min. Fugue

*Schumann, Faust.*      *Clementi, Op. 50.*      *Parsifal.*

Twofold suspensions.

*Jensen, Op. 17.*      *Franz, Op. 35, No 3.*      *Op. 37, No 6.*      *Op. 34, No 1.*      *Op. 43, No 1.*      *Op. 20, No 1.*

*Cherubini, D min. Requiem.*      *Mozart, B<sup>b</sup> maj. Son.*      *Schubert, Octet.*

*coll 8va*

The Suspension was originally a real suspension: a rest instead of a tone.

Examples from ARNOLD SCHLICK'S *Tabulaturen*, 1512.

BEETHOVEN'S Op. 13, Rondo, meas. 52 before the end, contains a susp. of the same kind; compare meas. 50.

The same idea of the suspension is mentioned and explained by COUPERIN, 1717, and RAMEAU, 1731. Couperin made use of this sort of suspension in his Sarabande "Les Sentiments". The term may have been coined by him.

The suspension from above is called *back-fall* by CHRISTOPHER SYMPSON, 1659, MATTHEW LOCKE, 1673, THOMAS MACE, 1676, and HENRY PURCELL, † 1695; while the suspension from below was named *beat* by Sympson, *half-fall* by Mace, and *fore-fall* by Locke and Purcell.



## The augmented Second in major cadences, and the diminished Fourth in minor cadences.



These intervals often occur, enharmonically changed, as Thirds, in cadences.

BERLIOZ, Requiem, 1<sup>st</sup> movement: G maj., G min.—CHOPIN, Op. 30, No 3: D<sup>b</sup> maj., D<sup>b</sup> min., D<sup>b</sup> maj.—

BEETHOVEN, Mephistopheles, Prelude: B<sup>b</sup> min., B<sup>b</sup> maj., and E min., E maj.—

SCHUBERT, G maj. Quartet, 1<sup>st</sup> mov., G min., G maj.—D'INDY, Médée, 1<sup>st</sup> mov.—

D'ALBERT, A min. Quartet, 3<sup>d</sup> mov., A maj., A min., A maj.; E<sup>b</sup> maj. Quartet, 2<sup>d</sup> mov., C min., C maj., C min.—

BRUCKNER, IV. Symphony, Finale, meas. 26-27, B<sup>b</sup> min., B<sup>b</sup> maj.

## Enharmonic Motion of Chords.

Through enharmonic change of all their tones chords move to the next degree, but remain the same kind.



In consequence of enharmonic motion strange intervals are sometimes seen, which must be re-enharmonized to be understood.



## Anticipations.

Anticipations are tones which occur on unaccented beats, but belong to the harmony of the following accented beat.

It is not absolutely necessary to resolve a suspension in the same part, so also an anticipation need not always be followed by the anticipated tone in the same part.

Most anticipations are afterbeats.

Bach, Erk. No 63.

No 127.

No 95.

No 261.



Mozart, G maj. Sonata.

Haydn, F maj. Sonata.

Beethoven, III. Symphony.





*Heller, Op. 119.* *Grieg, Op. 28.* *Chopin, B<sup>b</sup> min. Sonata.*

*Op. 25, No. 4.* *Wagner, Faust-Overture.* *Liszt, 1st Faust Episode (Lenau)*

*Ricordanza.* *Bruckner, IV. Sym.* *Berlioz, "Beatrice and Benedict."* *Volkman, Op. 17, No. 3.*

*Beethoven, Op. 31, No. 1.* *Raff, Op. 91.* *Klengel, E<sup>b</sup> maj. Fugue.\*)*

\*) Compare Weill. Clav. II, E<sup>b</sup> major Prelude.

"Tannhäuser"

every  $\frac{1}{16}$  is an anticipation.

In the last movement of BERLIOZ Requiem, immediately before the "Amen", the vocal parts anticipate the tonic triad, while the orchestra holds the dominant Seventh-chord.

Among anticipations may be also classed the mysterious allusion of the theme in the 1<sup>st</sup> movement of the "Eroica" at the end of the development part.

With reference to anticipations the first air for soprano from BACH'S St. Matthew Passion may be recommended for study.



## Short Improvisations as Preludes.

A Third may be first thought of. That it belongs to certain keys should be the next thought.

Models. (The large Third  $a^b c$ , and the small Third  $f^\sharp a$ .)

First system of musical notation. The key signature has two flats (B-flat and E-flat). The first measure is labeled  $A^b \text{ maj.}$ . The second measure is labeled  $F \text{ min.}$ . The notation includes treble and bass staves with various chordal and melodic figures.

Second system of musical notation. The key signature has two flats. The first measure is labeled  $E^b \text{ maj.}$ . The second measure is labeled  $F \text{ min.}$ . The notation includes treble and bass staves with various chordal and melodic figures.

Third system of musical notation. The key signature has two flats. The first measure is labeled  $D^b \text{ maj.}$ . The second measure is labeled  $D^b \text{ min.}$ . The third measure is labeled  $C \text{ min.}$ . The notation includes treble and bass staves with various chordal and melodic figures.

Fourth system of musical notation. The key signature has three sharps (F-sharp, C-sharp, and G-sharp). The first measure is labeled  $A \text{ maj.}$ . The second measure is labeled  $D \text{ maj.}$ . The notation includes treble and bass staves with various chordal and melodic figures.

Fifth system of musical notation. The key signature has three sharps. The first measure is labeled  $G \text{ maj.}$ . The second measure is labeled  $G \text{ min.}$ . The third measure is labeled  $F \text{ min.}$ . The notation includes treble and bass staves with various chordal and melodic figures.

Sixth system of musical notation. The key signature has three sharps. The first measure is labeled  $E \text{ min.}$ . The second measure is labeled  $E \text{ maj.}$ . The notation includes treble and bass staves with various chordal and melodic figures.

Seventh system of musical notation. The key signature has three sharps. The first measure is labeled  $C^\sharp \text{ min.}$ . The second measure is labeled  $E \text{ maj.}$ . The notation includes treble and bass staves with various chordal and melodic figures.



## Passing Tones

are those tones which fill an interval by diatonic or chromatic degrees.

When both tones of the interval belong to one and the same chord, or chords on the same degree, one may speak of passing tones in a more limited sense.

Passing tones in a more extended sense would be those filling an interval, the tones of which belong to chords upon different degrees.

By applying the term "passing tones" to the first class only, passing tones in a more extended sense may be designated as afterbeats.

Passing tones occur mostly on unaccented beats; on accented beats they may be considered also as suspensions.

Chords formed by passing tones are called passing chords.

### Examples from literature.

*Bach*, Erk. No 17. *Haydn*, Dmaj. Sonata. *Mosart*, F maj. Allegro.

Three musical staves showing examples of passing tones. The first staff (Bach) has a treble clef and a key signature of one flat, with a bass line containing a '+' sign. The second staff (Haydn) has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The third staff (Mozart) has a treble clef and a key signature of one flat, with a bass line containing a '+' sign. The staves are labeled with 'Comp. Nos 66 and 161.' below them.

*Beethoven*, Op. 10, No 3.

Two musical staves showing examples of passing tones. The first staff has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The second staff has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The staves are labeled with 'Dom.' below them.

*Chopin*, E $\flat$  maj. Prelude.

E maj. Scherzo.

*Frans*, Op. 11, No 3.

Three musical staves showing examples of passing tones. The first staff (Chopin) has a treble clef and a key signature of one flat, with a bass line containing a '+' sign. The second staff (Scherzo) has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The third staff (Frans) has a treble clef and a key signature of one flat, with a bass line containing a '+' sign. The staves are labeled with 'Dom.' below them.

Op. 31, No 3.

Op. 36, No 1.

*Liszt*, "Prometheus" Chorus.

Three musical staves showing examples of passing tones. The first staff (Op. 31, No 3) has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The second staff (Op. 36, No 1) has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The third staff (Liszt) has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The staves are labeled with 'Dom.' below them.

"Tannhäuser".

"Walküre."

Two musical staves showing examples of passing tones. The first staff (Tannhäuser) has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The second staff (Walküre) has a treble clef and a key signature of two sharps, with a bass line containing a '+' sign. The staves are labeled with 'Dom.' below them.



*Beethoven*, Op. 13.

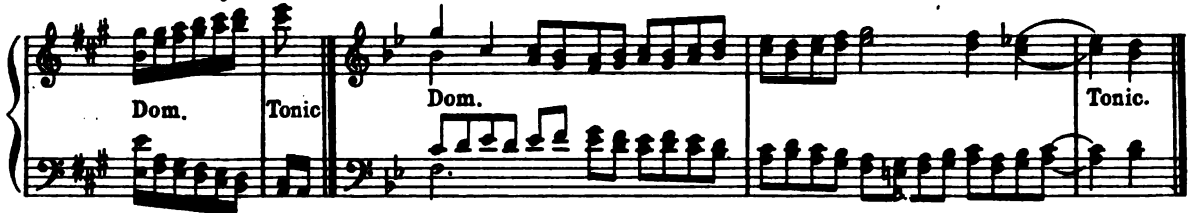
A min. Quartet.

*Chopin*, Op. 7, No 2.

Op. 23.



Progressions of Thirds or Sixths in contrary motion often produce harmonies, which can be explained as passing tones only.

*Bach*, No 23 of the Goldberg Variations.*Beethoven*, D maj. Mass.*Bach*. Brandenburg Concerto No 3.

ECCARD, 1598. Die heilige Dreifaltigkeit. 6 part chorus.

JOHN BULL. Fitzwilliam Virginal Book, No 33, part 5.

BACH. Comp. for the Organ (Peters): Vol. II, A maj. Fugue; Vol. VI, No 31.

BEETHOVEN. V. Symphony, Andante, 2<sup>d</sup> variation;

VII. " , Presto; also the end of the Allegro con brio;

Op. 70, No 2, Allegretto ma non troppo; Op. 90, 2<sup>d</sup> mov.;Op. 59, No 1, 1<sup>st</sup>, 2<sup>d</sup> & 4<sup>th</sup> mov.; Op. 59, No 3, 1<sup>st</sup> mov.;

The first movement of Op. 97, Op. 130 and Op. 132.

CHERUBIN: E maj. Quartet, 1<sup>st</sup> mov.; E<sup>b</sup> maj. Quartet, Finale. SCHUMANN: Faust Scenes, p. 179.BRAHMS. Op. 1, 1<sup>st</sup> mov. d'ALBERT: A min. Quartet, 4<sup>th</sup> mov., F<sup>#</sup> min. Sonata, 3<sup>d</sup> mov.

BRUCKNER. D minor Mass, the end; F minor Mass, "Qui cum patre."

d'INDY. Wallenstein, 1<sup>st</sup> mov., orchestra score p. 72.

MIDDELSCHULTE. Passacaglia in D; Concerto, Finale.

Scale and progression of Thirds in contrary motion.

*Beethoven*, Op. 53.(The 2<sup>d</sup> tone of every triplet is an afterbeat.)

In those "horn cadences" so mournfully merged into each other, towards the end of the first movement of BEETHOVEN'S Sonata Op. 81, f is to be understood as passing tone between g and e<sup>b</sup>.



## Scales as broken chords with passing tones.

*Mozart, F maj. Allegro.**Friedemann Bach, C min. Polonaise.*

See also Liszt,  
III. Rhapsody,  
measures 13 - 6  
before the end.

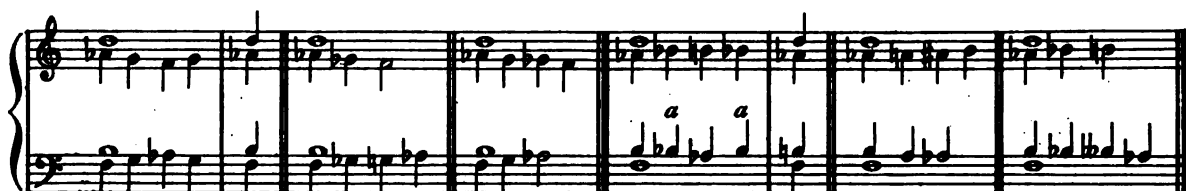
The diminished Seventh-chord.

The dominant Seventh-chord.



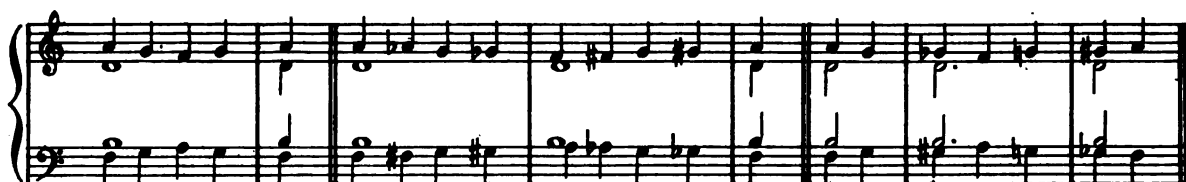
## Diatonic Seventh-chords with twofold passing tones in contrary motion.

The *diminished* Seventh-chord with passing tones between Prime and Third, between Third and Fifth, between Fifth and Seventh, and between Seventh and Prime.



By means of different positions and different rhythms the number of these exercises can be greatly increased.

The *dominant* Seventh-chord with passing tones between Prime and Third, and  
the *small* " " " " " Fifth and Seventh.





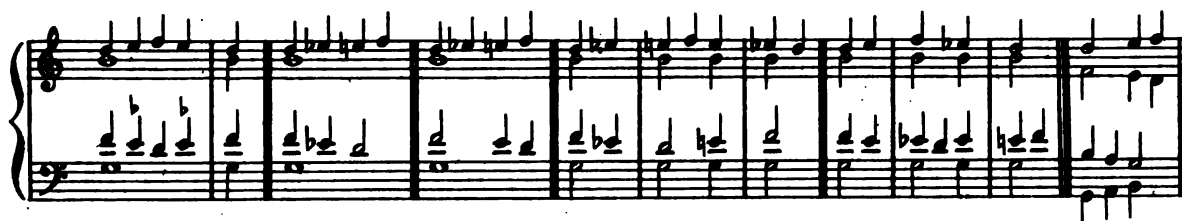
Passing tones between Third and Fifth in the dominant Seventh-chord.



The same in the small Seventh-chord.

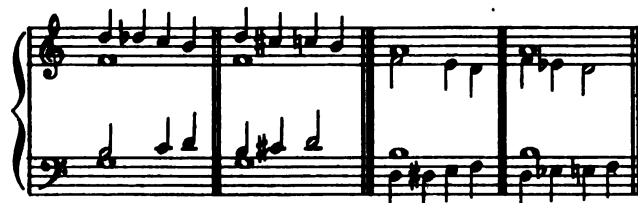


The *dominant* Seventh-chord with passing tones between Fifth and Seventh, and the *small* " " " " " " Prime and Third.



The last example of both rows shows the combination of passing tones between Fifth and Seventh, and Prime and Third.

Exercise 1. A few of the preceding examples should be reversed, *i. e.*, making them go backward (retrograde, cancriform, krebsgängig).



and so on.

Exercise 2. All examples referring to the dominant and the small Seventh-chord should be worked out in several different positions, (as following, or similarly.)





## Exercise 3. Chordic alterations.

For ex.

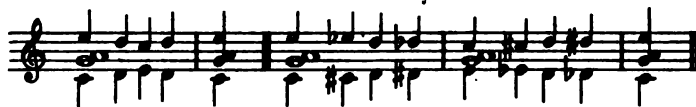


Passing tones between  
Seventh and Prime.



The treble clef refers to the dominant, the bass clef to the small, and the alto clef to the small minor Seventh-chord.

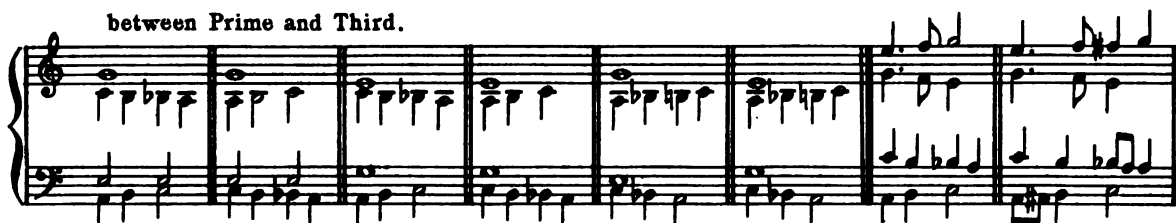
The *small minor* Seventh-chord.  
Passing tones between Third and Fifth.



between Fifth and Seventh.



between Prime and Third.



The last two examples of both rows contain the passing tones between 5 and 7, and 1 and 3, combined. The first six examples of both rows should be worked out in retrograde motion.

## Progression of the Dominant Seventh

in the authentic cadence.

1. Strict resolution of the Seventh.
2. Free progression of the originally lower tone of the Seventh.
3. " " " " " upper " " " "
4. " " " both tones of the Seventh.

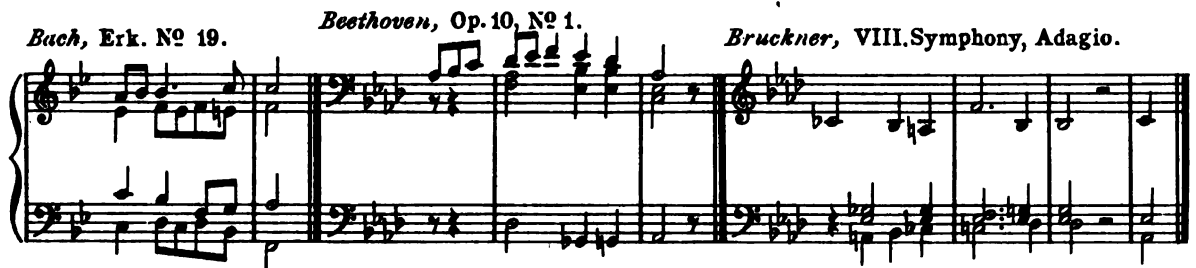






The leap of the original upper tone of the Seventh to the tonic occurs quite frequently in the recitatives of the older oratorios and operas, but in modern music it is rare.

The second of the following quotations contains this progression in the upper part, and the other two contain it in the bass.



See also BEETHOVEN's first Cadence to his G major Concerto (succession of four dominant chords upon D, G, C and F); FROBERGER († 1667), A minor Toccata from Libro 2<sup>do</sup>, the last cadence; BACH, D minor Toccata, the last cadence; BERLIOZ, Pilgrim March from the Harold Symphony; LISST, Festklänge, measures 11-15, and 34-38; "Tristan", 1<sup>st</sup> edition, pp. 60 and 89; FRANZ, Op. 23, No 4, the 7<sup>th</sup> measure; BENDL, Op. 139, No 2<sup>a</sup>. In the examples from Froberger and Bendel the Seventh leaps upward.

### Progression of the Dominant Third in the authentic cadence.

Generally the dominant Third ascends a half tone<sup>1)</sup>, but may progress also to the Third<sup>2)</sup>, or Fifth<sup>3)</sup> of the tonic.



#### Examples from literature with *leaping dominant Third*

A) *into the tonic Third* a Fourth upward, rarely a Fifth downward.



Compare St. John Passion, 1<sup>st</sup> Chorus, measures 15-18.



*Beethoven, Op. 10, No. 3.*     *Frans, Op. 35, No. 6.*     *St. John Passion.*     *Bach, Erk. No. 56. No. 154.*

The last three examples contain the leap downward.

*B) into the tonic Fifth a Third downward, rarely a Sixth upward.*

The dominant Third leaping downward<sup>1)</sup> is most appropriate in the part having the melody. Descending by degrees with the Second as passing tone<sup>2)</sup>, hence also for melodic reasons, it is appropriate especially for upper and inner parts.

*Cherubini.*     *Bach, Erk. 197.*     276.

1) C maj. Quartet.

100.     154.     6.

2)

If this leap serves to make the final chord complete, it might be well to add one part to the dominant chord, especially in a *cappella* choruses.

The following quotation from Bach's Te Deum shows the dominant Third leaping a Sixth upward. See also the last two chords of the preceding Choral 154.

One can not refer to Bach's Choralsongs, where the descending leap occurs an infinite number of times for the sake of completeness of the final chord, because they have an instrumental accompaniment, by which the abruptness of the sound is covered.

An odd example showing simultaneously the rarities of paragraphs A and B: a dominant Third descending a Fifth, and ascending a Sixth.

*Beethoven, Op. 119, No. 8.*



Similar to the leap in paragraph *B* is the leap of the tonic Third to the Fifth of the subdominant.

*Bach*, *Erk.* 109.

37.

198.

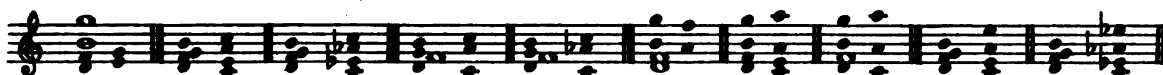


*Tannhäuser*.

*Siegfried*.



The dominant Third in irregular cadences.



(*Franz*, *Op.* 41, *Nº* 6, proves the correctness of the last example.)

### Doubling of the Third and Seventh in the dominant Seventh-chord.

1. Seventh and doubled Third; Fifth wanting.
2. Complete, with doubled Third.
3. Third and doubled Seventh; Fifth wanting.
4. Complete, with doubled Seventh.
5. Doubled Third and doubled Seventh; Fifth wanting.
6. Complete, with doubled Third and doubled Seventh.



*Bach* - *Erk.* 96. *Wellt. Cl. I. B maj.*

Doubled  
dominant  
Third.



+) More familiar  
to our ear by the  
following exchange  
of parts.



Compare *Erk.* *Nºs* 105, 277 and 304.



*Bach*-*Erk.* 166. 215. *Schubert*, D maj. Son. *Chopin*, Op. 54.

Doubled dominant Seventh.

### Modulations by means of Homonymous Diatonic Seventh-chords with small Seventh.

Homonymous<sup>+</sup> Seventh-chords

Several examples.

In these and similar exercises the harmonic plurisignificance of chords is to be well observed. Every Seventh-chord may start from more than one, and lead to more than one key.

+ ) Homonymous means "of the same name."

### Omission of Chordic Tones.

In the triad the Third occasionally is omitted, it becomes an "empty Fifth."

In the Seventh-chord the Third or Fifth may be omitted, and in the Ninth chord the Third, or Fifth, or Seventh.

A Seventh-chord without fundamental tone or Seventh is no longer a Seventh-chord, but a triad; and the omission of the fundamental tone or the Ninth makes the Ninth-chord a Seventh-chord.



## The Unharmonious Relation.

(Relatio non harmonica.)

If in the succession of two homonymous chords, particularly major and minor, the Thirds are not in the same part, we speak of unharmonious relation. An interdiction of the same is somewhat justified by its disagreeable sound.

In the following examples the caesura between the respective chords must be made noticeable, otherwise euphony escapes, and cacophony takes its place.

*Bach*, Choral 203, ed. 1786. *Beethoven*, Op. 106, Adagio.

*Bruckner*, 2<sup>d</sup> Symphony, 1<sup>st</sup> mov.



Compare: *WELLT. Cl.*, II. E<sup>b</sup> maj. Fugue, meas. 41; *BEETHOVEN*, Op. 22, Rondo, meas. 76 and 99; *FRANZ*, Op. 41, N<sup>o</sup> 6, meas. 34-35. *BACH*, "An Wasserflüssen," 5 part Vorspiel, meas. 27; "Musikalisches Opfer", I, meas. 39-41 and 87-90; *CHERUBINI*, E maj. Quartet, 1<sup>st</sup> mov. 1<sup>st</sup> part, 6<sup>th</sup> meas., and 2<sup>d</sup> part, 10<sup>th</sup> meas. In the last three examples no caesura is possible, but—it sounds well!

## Part-Crossing.

Sometimes one part rises above a higher one, or descends below a lower one. This part - crossing occurs when the respective part in its region has not the necessary space to bring forth a certain melody, or when the text (or the action, the sentiment) demands such ascent or descent.

In part-crossing we often find apparently consecutive Octaves and Fifths, which are here entirely harmless, especially in vocal or orchestra music, where it is much easier to follow the different parts (to hear horizontally, *i.e.* melodically, instead of vertically, *i.e.* harmonically) than in piano or even organ music. *Bach's* Chorals contain a great number of such crossing Octaves and Fifths. In his Fugues and Choral Vorspiele there are but a few instances.

*WELLT. Cl.*, I. A<sup>b</sup> maj. Fugue. D maj. Fugue. *BACH*. *Erk.*, 214. *Musikalisches Opfer*, 6 part Fugue.





# The Broken Triad with one Suspension employed as Melody.

For the following settings 20 of the 108 versions are taken, namely:

The musical score is presented in eight systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 4/4. The score illustrates various harmonic settings of the broken triad with a suspension, as specified in the title. The first system shows a vocal melody of eighth notes and a piano accompaniment of chords. The subsequent systems show more complex harmonic textures, including chords with suspensions and broken triads, demonstrating the 20 different settings mentioned in the text.



# The Broken Triad with two Suspensions employed as Melody.

For the following examples 40 of the 216 versions are taken.









# Diatonic Scales with Chromatic By-tones.

Major. Eight degrees.

perfect & augm. Fourth.      small & large Seventh.      small & large Sixth.

small & large Second.      two Fourths & small Sixth.      two Sevenths & small Sixth.

two Seconds & small Sixth.      ascending two Sevenths, descending two Seconds or two Fourths.

Minor. Eight degrees.

perfect & augm. Fourth.      small and large Seventh.      small and large Sixth.

small & large Second.      ascending two Sevenths, descending two Seconds or two Fourths.

Major. Nine degrees.

2 Fourths & 2 Sixths.      2 Sixths & 2 Sevenths.

2 Seconds & 2 Sixths.      2 Fourths & 2 Sevenths.

2 Seconds & 2 Sevenths.      2 Seconds & 2 Fourths.

Minor. Nine degrees.

2 Fourths & 2 Sixths.      2 Sixths & 2 Sevenths.

2 Seconds & 2 Sixths.      2 Fourths & 2 Sevenths.

2 Seconds & 2 Sevenths.      2 Seconds & 2 Fourths.

- 1) ascending — Beethoven, Op. 53, Rondo.
- 2) " — Charpentier, "Louise", near the end.
- 3) descending — Beethoven, Op. 57, 1<sup>st</sup> mov., 1<sup>st</sup> part.
- 4) " — " " " " " 2<sup>d</sup> " .



## Ornamentation of a Sustained Triad.

## A. The major triad.

The first system of musical notation for 'The major triad'. It consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic lines, with accidentals (sharps and flats) indicating chromatic alterations. The lower staff is in bass clef and contains a series of chords, some marked with a 'Z' symbol. Above the second measure of the upper staff, the letters 'b', 'b g b' are written, indicating specific notes or alterations.

The second system of musical notation. It consists of two staves. The upper staff continues the melodic and harmonic development with various accidentals. The lower staff contains chords, some marked with a 'Z' symbol.

The third system of musical notation. It consists of two staves. The upper staff features more complex melodic lines with many accidentals. The lower staff contains chords, some marked with a 'Z' symbol.

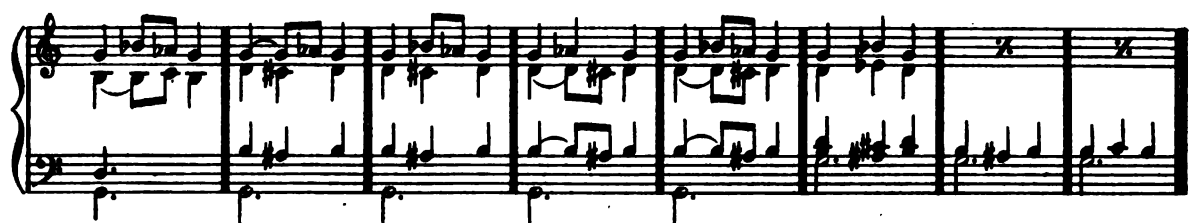
The fourth system of musical notation. It consists of two staves. The upper staff continues the melodic development. The lower staff contains chords, some marked with a 'Z' symbol.

The fifth system of musical notation. It consists of two staves. The upper staff features melodic lines with many accidentals. The lower staff contains chords, some marked with a 'Z' symbol.

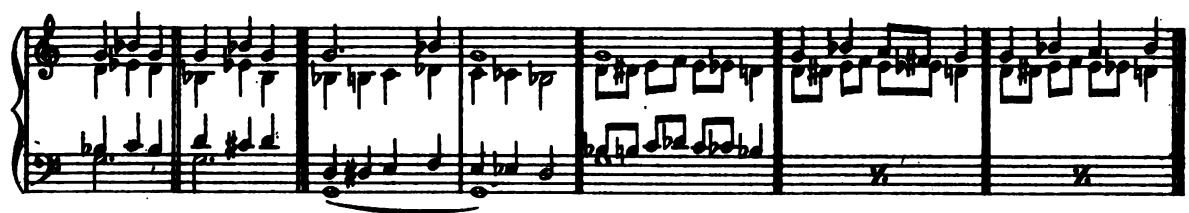
The sixth system of musical notation. It consists of two staves. The upper staff continues the melodic development. The lower staff contains chords, some marked with a 'Z' symbol.

The seventh system of musical notation. It consists of two staves. The upper staff features melodic lines with many accidentals. The lower staff contains chords, some marked with a 'Z' symbol. Above the final measure of the upper staff, the letters 'a' and 't' are written, indicating specific notes or alterations.





*B. The minor triad.*





## The Organ Point.

If through a series of harmonies a certain tone is held which does not agree chordially with some of them (hence forms an accidental dissonance to one or the other), this tone is called organ point.

Organ point harmonies have the peculiarity that the O. P. as accidental dissonance does not depend upon the chord, but the chord depends upon the accidental dissonance by progressing, as if it, itself, were the accidental dissonance.

In organ point harmonies it often happens that the same tone, which in the one Octave is O. P., appears in another Octave as suspension, afterbeat, anticipation, or passing tone, hence belongs to different kinds of accidental dissonances at the same time.

The O. P. is not always a single tone, it also occurs as an interval, even as a chord.

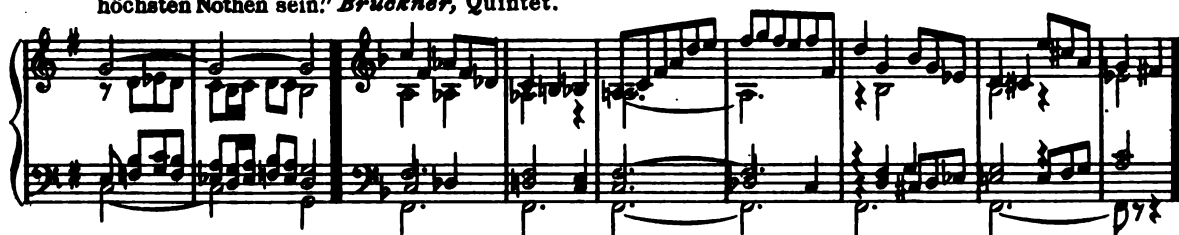
### 1. The O. P. as sustained or repeated tone, in the bass.

*Wagner, Tannhäuser.*

*Faust-Overture.*



*Bach, Vorspiel "Wenn wir in höchsten Nöthen sein." Bruckner, Quintet.*



**BACH.** St. Matthew Passion, introduction, meas. 1-5 (the tonic as O. P.); meas. 9-13 (the dom. as O. P.).

**WELT.** Clav., I, the beginning of the preludes in C min., D min., F min., B<sup>b</sup> min. (tonic);

the end of the preludes in C min., and A min. (tonic), and C<sup>#</sup> maj. (dominant);

the end of the fugues in C maj., C min., and A min. (tonic).

**BEETHOVEN.** Op. 31, No 1, Rondo, meas. 1-10. **H. WELF.** Italienisches Liederbuch, No 24.

**SCHUBERT.** Quintet, Op. 114, the beginning of the 1<sup>st</sup>, the 2<sup>d</sup>, and the 3<sup>d</sup> movement.

**C. LÖWE.** Op. 67, No 2, contra G<sup>b</sup> in  $\frac{2}{2}$  notes: imitation of the Kaiserglocke. **MAC DOWELL.** Op. 62, No 5.

**GRIGI.** Violoncello sonata, Op. 36, 3<sup>d</sup> mov., più animato e stretto, the first 33 measures, O. P. on the dominant, in notes at first long, then gradually becoming shorter, and at last interrupted by rests.

**RAFF.** Symphony "Lenore", 1<sup>st</sup> mov., the "longing motive"; 2<sup>d</sup> mov., the "night motive" (orchestra score pp. 12 and 13, and 64, and corresponding parts). **BERLIZ.** "Faust", Dance of Sylphs.

### 2. The O. P. in the bass interrupted by rests.

**BACH.** Fantasia cromatica, the last five measures.

**BEETHOVEN.** Op. 31, No 2, adagio: a tremolo occurs repeatedly as O. P. (partly tonic, partly dominant), mostly in the bass, sometimes also over the main parts. Op. 31, No 3, minuet, coda.

**LISST.** Wartburglieder, No 6, the last 13 measures.



### 3. The O. P. interrupted by melodic tones.

*A.* in the bass. *a)* O. P. on accented, melody on unaccented beats: **BEETHOVEN**, Op. 28, Rondo, meas. 1-16.

*b)* O. P. on unaccented, melody on accented beats: **BACH**, *Musette* of the 6<sup>th</sup> English suite, **MOZART**, B<sup>b</sup> maj. Sonata, *Allegretto grazioso*, the end.

*B.* in the upper part. **CHOPIN**, Op. 53, meas. 12-4 before the last reoccurrence of the principal part:

the seventeen accented sixteenths *c.* This strangest O. P. of its kind is accompanied on the 2<sup>d</sup>, 4<sup>th</sup> and 6<sup>th</sup> eighths of the first eight of these nine measures by another O. P. in the lower part.

### 4. The O. P. in the bass interrupted by chordic tones.

**BEETHOVEN**, Op. 10, No 1, the closing measures of the last movement.

**VOLKMAN**, Op. 17, No 6, meas. 7-3 before the end.

*Armin Schutte*,  
Quintet.


### 5. The O. P. as sustained or repeated tone, in the upper part.

*Bruckner*, *Te Deum*.



**CHOPIN**, Op. 53. Twice two measures with the rhythm 

**FRANZ**, Op. 20, No 6, meas. 12-14. **VOLKMAN**, Op. 17, No 5, the end.

**C. LÖWE**, Op. 67, No 2, *ff* with the rhythm  : imitation of the *Armesünderglocke*.

"*WALKÜRE*," Vorspiel. In the first 64 measures the "storm motive" rages and raves under an O. P., (eighth notes following one another without interruption, or separated by rests of the same value); sometimes a rising figure darts wildly through it.

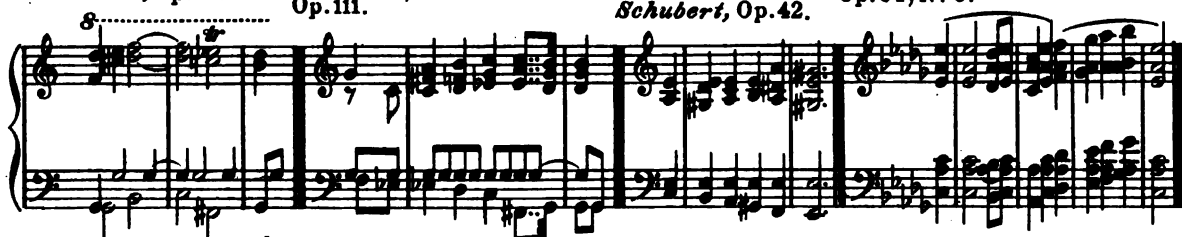
### 6. The O. P. in an inner part.

**Beethoven**, Op. 13.

Op. 111.

**Schubert**, Op. 42.

Op. 94, No 6.



**GLUCK**. "*Alceste*" Chorus: Death-devoted, await! **BEETHOVEN**, Op. 31, No 1, Rondo, the first Adagio.

**BEETHOVEN**. Op. 102, No 1, 1<sup>st</sup> mov., *Vivace*, 2<sup>d</sup> part, meas. 14-18. The Violoncello has an O. P. which is at first an inner part, but becomes bass through the gradual rising of the upper parts in the second half of these measures.

**B. GODARD**. Op. 66, Nos 1 and 3. **LISST**. IX. Rhapsody, finale, *Allegretto*.

**BRUCKNER**. IX. Symphony, scherzo, meas. 1-39. **R. STRAUSS**. "*Salome*", piano score, pp. 76-77.

In the last three extraordinary examples the O. P. is *cf.*



## 7. The O. P. in Octaves.

Beethoven. Op. 10, No. 3. Schubert. Op. 144.



BEETHOVEN. Op. 86, the end of the Crucifixus.  
NICODÉ. "The Sea", piano score, p. 38.  
HUGO WOLF. Alte Weisen, No. 6.  
KAUN. D maj. Quartet, the end of the 1st mov.  
See also 6th paragraph, the 2d SCHUBERT quotation.

## 8. The O. P. broken off, while dissonant.

BRUCKNER.  
VI. Symphony.



FRANK.  
"Herr, so da wirst."



FRANK. Op. 5, No. 2.  
" Op. 13, No. 1.  
HELLER. Op. 45, No. 19.  
A. JENSEN. Op. 2, No. 3.

BACH. Wellt. Clav., I, meas. 1-3 of the E $\flat$  maj. and E $\flat$  min. Preludes. St Matthew Passion (Peters ed.), p. 116.  
BEETHOVEN. Op. 14, No. 2, Andante, 2d variation. V. Symphony, Andante, 2d variation.  
WEBER. C maj. Sonata, 1st mov., 2d part, the 26th measure before the end.  
CHOPIN. Op. 54, meas. 49. Op. 56, No. 3, closing part.  
"DER FLIEGENDE HOLLÄNDER" 1st ed., p. 71. "MEISTERSINGER," 1st ed., p. 138.  
LISST. "St. Elizabeth," introduction, p. 7. Wartburglieder, the end of No. 5.

## 9. The O. P. continued in another part.

LISST. Eglogue, meas. 35, 34, 23, and 22 before the end. HELLER. Op. 47, No. 20.

## 10. The twofold O. P.

a) the tonic Prime and Fifth.

SCHUBERT. Op. 42, Scherzo, meas. 9-6 before the A maj. part. CHOPIN. Op. 56, No. 2, 1st part.<sup>1)</sup>  
A. JENSEN. Op. 22, No. 7, meas. 8-5 before the end. GRIGG. Op. 28, No. 4, middle part.<sup>2)</sup>  
VOLKMAN. Walpurgis. night scene, middle part.<sup>3)</sup> Op. 21, No. 7, first and third parts.<sup>4)</sup>  
HELLER. Op. 47, No. 11. BRAHMS. F major Symphony, Allegro con brio, grazioso.  
"MEISTERSINGER," 1st ed., p. 334. HUGO WOLF. "Der Schreckenberger." <sup>5)</sup> MAC DOWELL, Op. 51, Nos 5 and 8; Op. 61, No. 1.



b) the tonic Third and Fifth.

BEETHOVEN. Op. 101, 1st mov., meas. 35 and 36. GOLDMARK. "Queen of Sheba," introduction to the 2d act.

c) the dominant Prime and Fifth, and the dominant Third and Fifth.

BEETHOVEN. VII. Symphony, Presto.



## 11. A triad as O. P.

Beethoven, Op. 69.



BEETHOVEN. VII. Symphony, presto, meas. 3-5.

VOLKMAN. Op. 17, No 9, middle part.

LISZT. March of the Three Magi, D $\flat$  maj., meas. 9-18.

NICODÉ. "The Sea", No 4, Höchst erregt, meas. 3-15.

"MEISTERSINGER", p. 334.

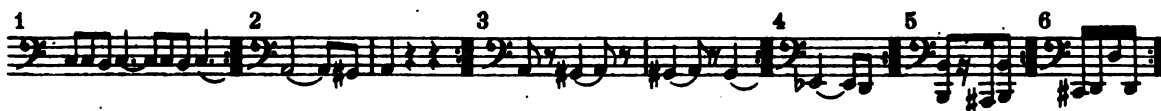
## 12. The florid O. P.

HAYDN. Andante con variazioni. The first var. of the F maj. part begins with a trill as O. P.

BEETHOVEN. VI. Symphony, 2<sup>d</sup> mov., meas. 27 and 28.<sup>1)</sup>

VII. " , presto, middle part in D maj. 2) 3)

CHOPIN. Op. 50, No 2.<sup>4)</sup> GRIGS. Op. 24. 5) 6)



KAUF. D min. Symphony, 1<sup>st</sup> and 3<sup>d</sup> movements.

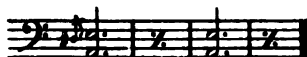


LISZT. Faust Episode, No I, final Andante. Tremolo alternating on C $\sharp$  and D, the augmentation of the somber principal motive.

## 13. The O. P. lasting through a whole movement.

RAVEAU. Tambourin. BACH. Musette (2<sup>d</sup> gavotte) of the 3<sup>d</sup> English Suite.

SCHUBERT. Op. 89, No 24.



A. RUBINSTEIN, Op. 34, No 6.



TAPPET. Op. 6, No 4. "Monotony." O. P. in the upper part in seven different rhythms.

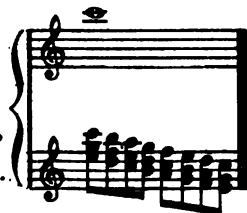
FRANK. Op. 10, No 6. O. P. in sixteenths continually beating from start to finish.

HUGO WOLF. Italienisches Liederbuch, No 33. Very peculiar rhythms.

MIDDELSCHULTE. Canons on "Vater unser im Himmelreich", Nos IV and VII.

## 14. The O. P. and chains of chords.

The following diatonic progression of Sixth-chords is to be read in G, C, F, B $\flat$ , E $\flat$ , A $\flat$  and D $\flat$  maj., to which c belongs.



Bach, Erk.  
No 298.



See also -  
Kirchner Op 7, No 1.  
(The O. P. is interrupted by rests.)





Allegro.

In the following four examples diatonic Seventh-chords run chromatically.

Allegro.

*Sixth-chords* progressing diatonically or chromatically *over* an O.P. are no rarities, while *Fourth-Sixth-chords* thus seldom appear, and then in florid cadences, mostly over a latent (hidden, but self-evident) O.P. In such cases one will often find the orthography eccentric, if not monstrous.

Chains of *major*  $\frac{6}{4}$  chords: LISST. Rigoletto Paraphrase (with half-tone suspensions from below before the Thirds); Venezia e Napoli, 3<sup>d</sup> mov.; Mazeppa Etude; A major Concerto.

Chains of *minor*  $\frac{6}{4}$  chords: LISST. Pensée des Morts. B. GEDARD. Op. 66, N<sup>o</sup> 3.

### The Basso ostinato - Parte ostinata.

In contrast to the florid O.P. the *basso ostinato* is a distinctly defined melody, which in constant repetition (obstinate) serves as thematic bass for a whole movement. See HENRY PURCELL, "Dido's Lament," (mentioned in Grove's Dictionary, III, 604); BACH, Passacaglia, and the Crucifixus from the B minor Mass; VIERLINE, the introduction to "The Rape of the Women of Sabina;" WEITZMANN, Contrapunct-Studien; MIDDELSCHULTE, Passacaglia.

The basso ostinato is used motivically in CHOPIN's Op. 35, Marche funèbre,<sup>1)</sup> and Op. 53<sup>2)</sup>; in BEETHOVEN's Op. 135, Vivace, A maj. part<sup>3)</sup> (most likely the prototype of the Dance of the Apprentices, Meistersinger, 3<sup>d</sup> act); and in LISST's Orpheus, Andante con moto,<sup>4)</sup> and Funerailles, D $\flat$  & A maj. parts.<sup>5)</sup>

When it appears in a higher part, the term *parte ostinata* seems more correct than basso ostinato. See CHOPIN, Op. 16<sup>6)</sup>, and BRAUCKNER, "Virga Jesse"<sup>7)</sup>, also the corresponding parts of the Passacaglias.

*Basso ostinato and O.P. combined.* "SIEGFRIED," 1<sup>st</sup> and 2<sup>d</sup> scene<sup>8)</sup>; ELGAR, "The Dream of Gerontius"<sup>9)</sup>; BRAUCKNER, III. Symphony, 1<sup>st</sup> mov., meas. 60-36 before the end<sup>10)</sup>; MIDDELSCHULTE, N<sup>o</sup> IV. of the above mentioned Canons: a florid O.P. on the tonic, and another on the dominant interrupted by rests; the "basso ostinato" comprises eight notes.

8va bassa



## Figuration

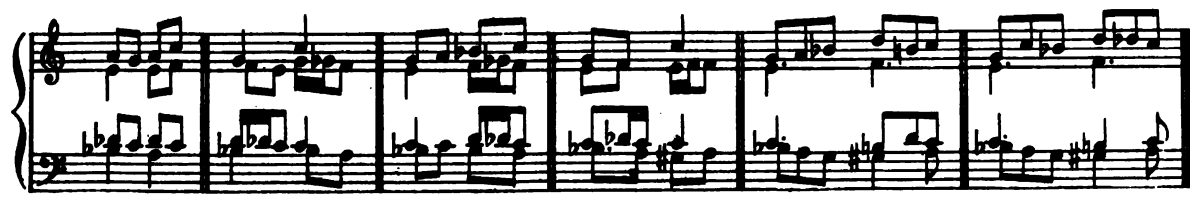
is ornamentation by means of accidental dissonances.

A. Figuration adapted to four numbers from chapter "Harmonization of a melody of two tones."

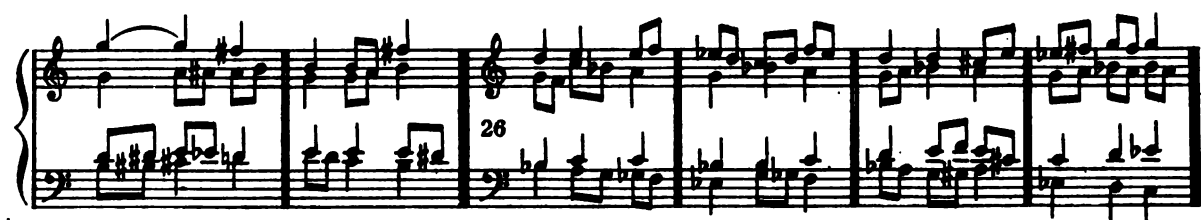
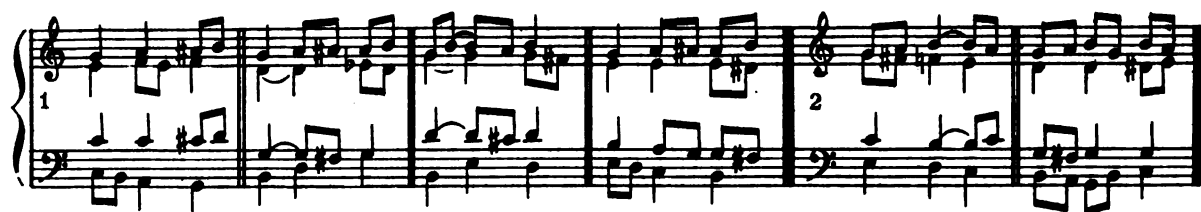
B. Figuration adapted to a few groups of examples from chapter "Harmonization of a melody of three adjacent degrees."

The student should try to treat the remaining examples of the respective chapters in a similar way.

A.







To show again in what manifold variations a simple little phrase may be disguised, five other figurations referring to the first example of the last line are here given.

Original.





# The Accidental or Dissonant Fourth-Sixth-Chord.

## A. The Fourth-Sixth-Chord as Suspension.

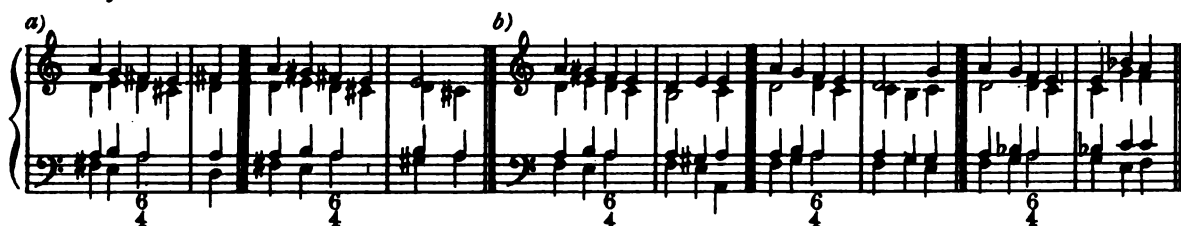
### I. The bass tone is fundamental tone.

#### 1) The $\frac{6}{4}$ chord on different degrees.



Compare  
Clementi,  
Op. 36, No 6.

The student should point out the different chord connections: minor and major, major and minor, etc. Exercise. A  $\frac{6}{4}$  chord and its resolution is given, forming two major triads *a)*, or two minor triads *b)*, and so on. These connections are of harmonic plurisignificance, and therefore belong to more than one key.



#### 2) The $\frac{6}{4}$ chord upon the dominant, in several strict and free resolutions.

Here "strict" means part progression by degrees, and "free" means with leaping upper parts.

The resolution takes place immediately.



These resolutions delayed by accidental dissonances.



The Fmaj.  
triad is al-  
ways to be  
added.

Bach, Erk. No 248.

Wellt. Cl. II. F min. Prelude.

The resolution  
interrupted by  
a chord.



3) The bass leaps into the Third, the Fifth, or the Seventh of the dominant chord; or a large Third upward into the fundamental tone of a small, or a diminished Seventh-chord; or a Third upward into the Third of a triad.



Bruckner, "Virga Jesse."

Schubert, B $\flat$  maj. Sonata.



The leap into the dominant Third can be found in HAYDN, E $\flat$  maj. Sonata, Adagio cantabile, meas. 17-20; BEETHOVEN, Op. 131, 7th mov., meas. 99-104; LÖWE, Op. 65, No 2, meas. 12; FRANZ, Op. 6, No 3, meas. 15-16, and 23-24.

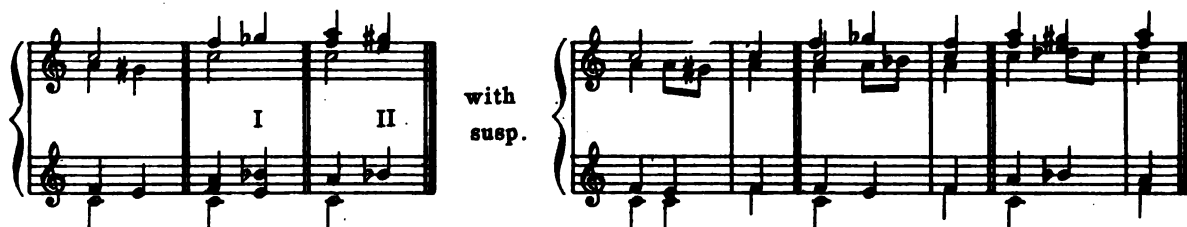
FRANZ begins his Op. 2, No 4, with the leap into the dominant Seventh.



Several examples with delayed resolution. The F maj. triad is to be added.



4) The  $\frac{6}{4}$  chord followed by the augmented triad and the chromatic Seventh-chords of the fifth degree; the bass remains the same.



5) The Third in the bass, acquired by a *leap*, becomes part of an augmented triad, or part of chromatic Seventh-chords leading to the tonic. These chords located on 3<sup>d</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees.



A few examples with suspensions.



II. The bass of the  $\frac{6}{4}$  chord as dominant Third.



See FRANZ, Op.3, N<sup>o</sup> 3; Op.9, N<sup>o</sup> 2; Op.14, N<sup>o</sup> 1; Op.16, N<sup>o</sup> 6; Op.18, N<sup>o</sup> 3; Op.23, N<sup>o</sup> 4; Op.26, N<sup>o</sup> 4; VOLKMANN, Op.17, N<sup>o</sup> 1, meas.16 before the end.

Suspensions before the Sixth of the dissonant  $\frac{6}{4}$  chord were more frequent in BACH's and MOZART's time than they are now.



R. SCHUMANN's Op.68, N<sup>o</sup> 38, contains an example of the first, TAPPERT's "Deutsche Lieder," N<sup>o</sup> 31, one of the second kind.



**B. The Fourth-Sixth-Chord as Afterbeat, with leaping bass.**

Compare *Schubert*. Op. 70.



+ ) See *Liszt*, St. Elizabeth, prayer.

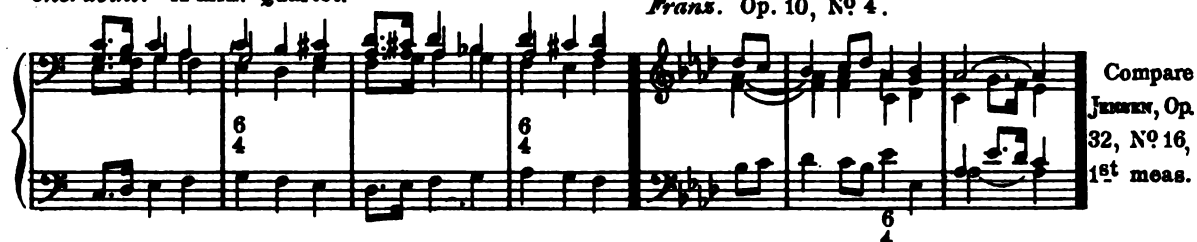
These examples in retrograde motion.



Through part-crossing it happens occasionally that in the dissonant  $\frac{6}{4}$  chord the bass is not the lowest tone, which seems a contradiction, because one chordic form is visible, while another is audible.

*Cherubini*. A min. Quartet.

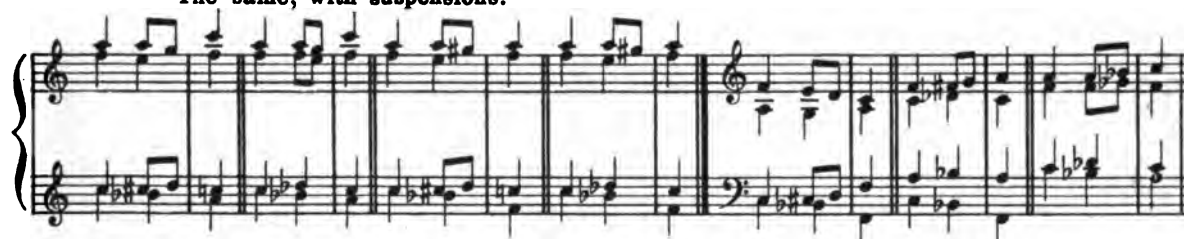
*Frans.* Op. 10, No 4.



**C. The  $\frac{6}{4}$  chord followed by chords of the 7<sup>th</sup> and 2<sup>d</sup> degrees in cadences.**



The same, with suspensions.



The last example, in minor and with afterbeats instead of suspensions, may be the first of another series of exercises



# The Essential or Consonant Fourth-Sixth-Chord.

The 2<sup>d</sup> inversion of the triad.

- 1) The bass progressing a whole or a half tone downward or upward.



- 2) The  $\frac{6}{4}$  chord and one or both of the other chordic forms alternating.

*Klengel. Fugue.*

*Friedemann Bach. Fugue.*

*Brahms. Op. 53.*

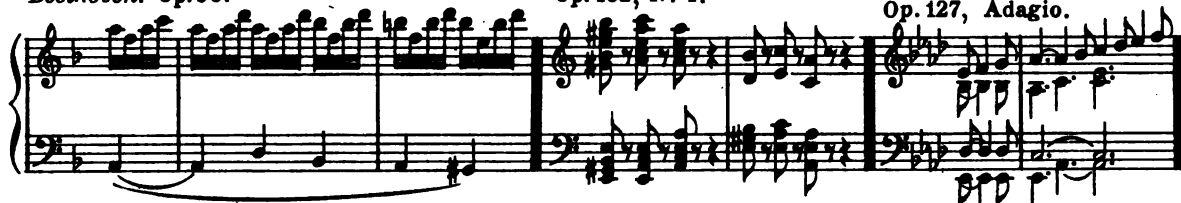
*Beethoven. Op. 59, No. 2.*



*Beethoven. Op. 90.*

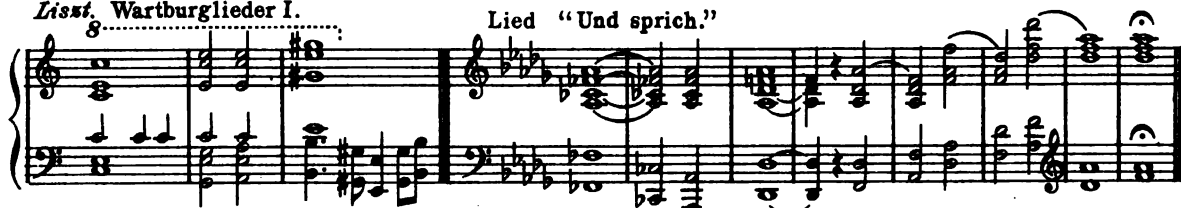
*Op. 102, No. 1.*

*Op. 127, Adagio.*



*Liszt. Wartburglieder I.*

*Lied "Und sprich."*



See also BEETHOVEN, Op. 53, 1<sup>st</sup> mov., 2<sup>d</sup> part; Op. 106, Adagio, meas. 14, 21, 22, and 100; Op. 110, the last three measures preceding the G minor part; Op. 123, the 11<sup>th</sup> meas. of Et incarnatus, and the last two measures before the last D major signature in the last movement.

SCHUBERT, Op. 54, meas. 4 and 8 of the part before the F# minor signature; C minor Sonata, 4<sup>th</sup> mov., the 2<sup>d</sup> meas. of the C# minor part. SCHUMANN, Paradise and the Peri, Novello ed., p. 9.

BRUCKNER, Tedeum, letter N, meas. 3 and 11.

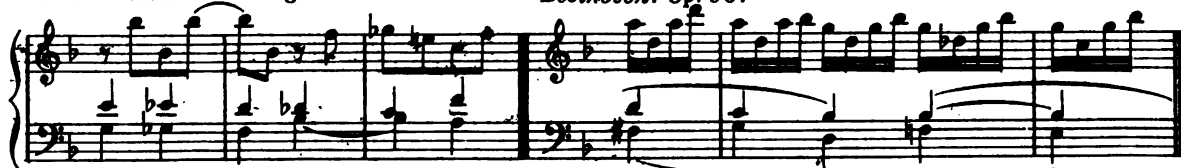
- 3) The  $\frac{6}{4}$  chord followed by another triad or a Seventh-chord of the same degree.

BEETHOVEN, Op. 31, No. 2, 1<sup>st</sup> mov., 2<sup>d</sup> part: F# maj.  $\frac{6}{4}$ , F# min. fund. form.

"TANNHÄUSER," 3<sup>d</sup> act, 2<sup>d</sup> scene, meas. 10-11: D min.  $\frac{6}{4}$ , D maj. fund. form.

*Friedemann Bach. Fugue.*

*Beethoven. Op. 90.*



*Frans. Op. 5, No. 4.*

*Op. 25, No. 4.*





4) The bass of the  $\frac{6}{4}$  chord leaping a Fifth or a Fourth upward or downward.

*Mozart, C minor Sonata.* *D major Rondo.*

*Frans, Op. 13, No 1.* *Op. 50, No 2.* *Liszt, "Gretchen."*

*Bach, F min. Fugue (organ).* *Bruckner, IV. Symphony. Andante.*

See also BACH, St. John Passion, meas. 1 and 2 of the 1<sup>st</sup> chorus. SCHUBERT, Op. 90, No 4, C $\sharp$  min. part, meas. 10 and 11. FRANZ, Op. 3, No 3, meas. 10 and 11; Op. 5, No 8, meas. 15 and 16.

H. WOLF, Ital. Liederbuch, No 29, meas. 8.

5) The bass of the  $\frac{6}{4}$  chord leaping a large or a small Third upward or downward.

*Bach, Vorspiele, (Peters), Vol. V, No 15; Vol. VI, No 28.* *Mozart, G minor Fugue for four hands.*

*"Lohengrin".* *Frans, Op. 21, No 2.* *Bruckner, III. Symphony.*

See also BEETHOVEN, Op. 10, No 3, Rondo, meas. 20-21 before the end; Op. 53, 1<sup>st</sup> mov., 2<sup>d</sup> part, meas. 40-41 after the double bar; Op. 101, the two measures preceding the fugue. CHOPIN, Op. 35, Funeral March, 1<sup>st</sup> part. SCHUBERT, Octet, Menuet, Coda, meas. 6 and 7; Op. 33, No 2, 1<sup>st</sup> part, cadence; Op. 143, Andante, meas. 51-53, and 56-58. FRANZ, Op. 48, No 4, meas. 35-36; Op. 51, No 6, meas. 9-10; Op. 13, No 6, cadence; Op. 31, No 2. "TANNEÄUSER", 1<sup>st</sup> ed., p. 246. "TRISTAN", 1<sup>st</sup> ed., pp. 15, 88 and 144.



6) The harmony following the  $\frac{6}{4}$  chord as afterbeat.



Grieg. Op. 23.



7) The  $\frac{6}{4}$  chord as closing chord.

BERTHOVEN. VII. Symphony, Allegretto.

LISST. Aux Cyprès, 2<sup>d</sup> Threnody;

"Das Veilchen;"

"Wer nie sein Brod."

A List of Compositions starting with a  $\frac{6}{4}$  chord.

The  $\frac{6}{4}$  chords, either consonant, or, in one way or another, dissonant, represent all four diatonic triads. **BERTHOVEN**, Op. 10, No. 3, Menuet, trio; Op. 26, 2<sup>d</sup> var.; Allegretto of the VII. and the VIII. Symphony; Op. 120, 20<sup>th</sup> var.; Op. 126, No. 1. **BENDEL**, Op. 137, No. 1. **BRAMMS**, Op. 53. **CHERUBINI**, D min. Requiem, Agnus Dei. **CHOPIN**, Ab maj. Prelude. **CLEMENTI**, Op. 37, No. 2, Menuet, trio. **FRANZ**, Op. 2, No. 4; Op. 4, No. 5; Op. 8, No. 4; Op. 11, No. 2; Op. 12, No. 3; Op. 30, No. 6; Op. 35, No. 2; Op. 38, No. 1; Op. 51, No. 5. **GRÄDENEN**, senior, Op. 56, No. 1. **HELLER**, Op. 46, No. 30; Op. 47, No. 21; Op. 136, No. 3. **A. JENSEN**, Op. 4, No. 7; Op. 11, No. 7; Op. 17, No. 6; Op. 22, Nos. 10 and 11; Op. 32, No. 16. **DRAESEKE**, Op. 1. **LISST**, Missa solennis, Benedictus; "Und sprich;" "Sei still;" Orpheus; La Marseillaise; Berceuse. **SCHUBERT**, Shakespeare-Serenade; "An die Musik." **SCHUMANN**, Op. 25, No. 7; Op. 35, No. 4; Op. 39, No. 2; Op. 42, No. 2; Op. 49, No. 1; Op. 79, Nos. 8 and 11. **VELDMANN**, Fantasiebilder, No. 5. **WEBER**, Op. 9, 7<sup>th</sup> var. **LISST's** "Nonnenwerth," and **Tausig's** "Geisterschiff," begin with two  $\frac{6}{4}$  chords (A and F minor).

More than two  $\frac{6}{4}$  chords in succession, without an O. P.

**BACH**, Musikalisches Opfer, six part fugue, 5<sup>th</sup> measure; **BACH-FRANZ**, Trio from Musikalisches Opfer, 2<sup>d</sup> mov., 100<sup>th</sup> measure; **MOZART**, "Daphne;" **BERTHOVEN**, Op. 59, No. 1, 1<sup>st</sup> mov., meas. 173-174; **FRANZ**, Op. 38, No. 5, and Op. 39, No. 3; **Puccini**, Tosca, meas. 8-14 (15 major  $\frac{6}{4}$  chords chromatically descending.)

Apparent Fourth-Sixth-Chords.

The  $\frac{6}{4}$  chords formed by part-crossing, in **Bach's** Choral-songs, are no real  $\frac{6}{4}$  chords, because the bass was doubled by the lower Octave in the organ accompaniment, whereby the fundamental form of the respective chord is brought forth.

Bach - Erk. 266.



Op. 26, No. 6, by **FRANZ**, contains a similar specimen. The vocal part, according to the poem, must be executed by a male voice, and, therefore, sounds an Octave lower than it is written; it drops below the accompaniment, and changes the first five of six Fourth-Sixth-chords into Sixth-chords.

Three more puzzling instances: **BACH**, Wellt. Cl., II, F min. Prelude, the 15<sup>th</sup> meas. before the end; **BERTHOVEN**, Op. 106, Scherzo, the end; **A. JENSEN**, Op. 32, No. 16.



The first measure of the last quotation is mentioned on page 73.




## The Broken Triad extended through an Octave, with Accidental Dissonances, employed as Melody (in the Soprano).

For the following models six out of an indefinite number of versions are taken.

The image displays six musical models. Model 1 is a single melodic line in treble clef, consisting of six eighth notes: C4, D4, E4, F4, G4, A4. Models 2 through 6 are piano accompaniments for the same melody, each showing a different harmonic texture and use of dissonance. The accompaniments are written for both treble and bass staves, with various chords and intervals used to support the melody.

## The Diminished Seventh-chord and its Resolutions.

Resolution of the diminished Seventh.  The Fifth, or either one of the two Sixths, can be constituent part of a major and a minor triad.

Resolution chords 

The last resolution, in which the Prime of the Seventh-chord becomes Fifth of a minor triad, is the rarest.

Two examples  Compare BERLIOZ, "Faust", Chorus of Sylphs and Gnomes, meas. 3 and 4.

The original seat of the diminished Seventh-chord is the 7<sup>th</sup> degree in minor. By occasional acceptance of a small Sixth in major, the chord became at home also in major. The first of the resolution chords in the order here given is the tonic in minor, the 2<sup>d</sup> the tonic in major, the 3<sup>d</sup> the subdominant in minor and major, the 4<sup>th</sup> the submediant in minor, the 5<sup>th</sup> the dominant in minor and major, and the 6<sup>th</sup> the mediant in major.

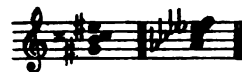
At times the 3<sup>d</sup> resolution chord is minor tonic, and the 4<sup>th</sup> major tonic, because the diminished Seventh-chord occurs also on the augmented Fourth in minor, and on the augmented Second in major. In the last case the chord often appears enharmonically changed, its Prime being written as Seventh, and the chord thus placed on the augmented Fourth.



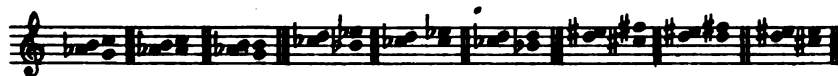
The enharmonic changes  
of the given Seventh-chord



The last two chords  
enharmonically moved



The resolution intervals



If  $b$  is the Prime, the resolution triads are: C min. & maj.; F min.,  $A\flat$  maj.; G maj., E min.  
 "  $d(c\sharp)$  " " " " " " :  $E\flat$  " " " ;  $G\sharp$  " , B " ;  $B\flat$  " , G " .  
 "  $f(e\sharp)$  " " " " " " :  $F\sharp$  " " " ; B " , D " ;  $D\flat$  " ,  $B\flat$  " .

Exercisés.



and so on.

Since the dim. Seventh-chord, aided by its enharmonic changes, can be succeeded by any major or minor triad, it is especially suitable for the purpose of modulation.

#### The diminished Seventh-chord as means of modulation.

A few examples, starting from C major. The modulating chord succeeds the chords of the 5<sup>th</sup>, 7<sup>th</sup>, and 6<sup>th</sup> degrees, and leads to all minor keys. For further practice the chords of the 2<sup>d</sup> and 3<sup>d</sup> degrees may be taken as introductory chords.



#### Modulations by means of a Dominant Seventh-chord

which can be connected by suspensions to the commencing major or minor triad.

##### A. Large and small Sixths as suspensions before the Fifth.

Sixth suspensions in the dominant chord are tonic Thirds: the whole tone susp. from above before the dominant Fifth indicates major, and the half-tone susp. minor.

The 1<sup>st</sup> and the 7<sup>th</sup> of the following examples are certainly no modulations, because there is no transition whatever; but according to their form they belong here. This is true also of similar settings in other chapters on modulation.

In Nos 1, 2, 7, and 8, the Third of the triad becomes suspension, in Nos 3, 4, 9, and 10, the Fifth, and in Nos 5, 6, 11, and 12, the Prime.





Examples from literature showing the most peculiar chord connection among those here given (Nº2).

"Lohengrin". *Liszt, Lied.* *Hugo Wolf, "Manuel Venegas?"*

"Ich schei-de."

Compare *Sinew's*  
The Landing of the  
Pilgrim Fathers.

Rhythmical and metrical alterations. For ex. Nº 1.

Notes of equal value in  $\frac{3}{4}$  time are not applicable to Nº 9.

One of the tasks should be the construction of different closing phrases, beginning with the 4th chord of every number. For ex. Nº 1.

### B. Augmented Fourth as suspension before the Fifth.

The suspension chord sounds like the first chromatic Seventh-chord.

The 2<sup>d</sup> degree of the new key is here accepted as seat of the respective dominant chord.

c = b<sup>#</sup>



### C. Large Second as suspension before the Third.

Here, and in the following paragraphs, also in the next chapter, C minor and C major are interchangeable, except where the Third becomes suspension.

Other cadences:

Other cadences:

### D. Half-tone and whole-tone suspensions from above before the Seventh.

major mode

minor mode

1

2

3

major mode

4

5

different cadences

6

e = f $\flat$

minor mode

7

different cadences

8

minor mode

The perfect Octave as suspension before the Seventh, in the groups 2, 4, 5, and 8, may be replaced by the more charming diminished Octave (c $\flat$ , g $\flat$ , e $\flat$ , e $\flat$ .)

### E. Small and large Seconds as suspensions before the Prime.

These suspensions from above before the dominant are tonic Sixths: the large Sixth belongs to major, and the small Sixth originally to minor, although occasionally it appears in major.

In the 2<sup>d</sup> half of Nos 2, 4, 5, and 8, a passing half tone takes the place of the whole tone suspension.

major mode

1

2

major mode

3

4

minor mode

5

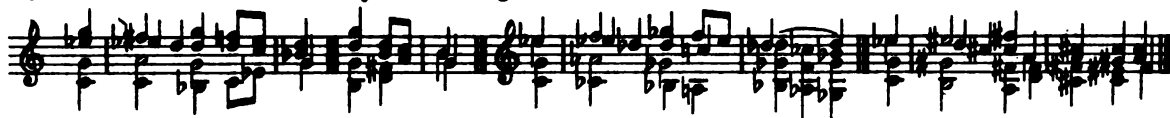
6

e = f $\flat$



7

major mode 8



### Modulations by means of a Diminished Seventh-chord

which can be connected by suspensions to the commencing major or minor triad.

The Seventh in minor, and the augmented Second in major, are here accepted as seats of the dim. Seventh-chord. In a great many cases suspension and resolution appear on the same degree in spite of the rule: Suspensions are Seconds. Chromatic motion<sup>1)</sup> substitutes enharmonic motion<sup>2)</sup>.



#### A. Half-tone suspensions from below.

In this paragraph the suspension chords have all the sound of dominant chords, and in paragraph B the sound of small Seventh-chords.

In the 1<sup>st</sup> section the Fifth of the triad becomes suspension, in the 3<sup>d</sup> section the Prime, and in the 2<sup>d</sup> and 4<sup>th</sup> sections the Third.



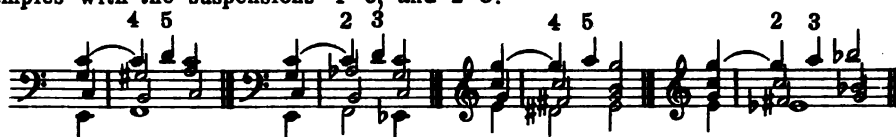


*B. Half tone suspensions from above.*

The exercises are similar to those in paragraph *A*.

*C. Whole tone suspensions from below.*

Whole tone suspensions before the Seventh and the Prime have no relation to the resolution chords. A few examples with the suspensions 4 5, and 2 3.



The place of the whole tone susp. taken by a passing half tone.

The examples contain the two resolution triads connected. In exercises they should be treated separately.

*D. Whole tone suspensions from above.*

Susp. before the Third and the Fifth.

If the Third is embellished by a whole tone susp. from above, then the dim. Seventh-chord is located in major on the Seventh, and in minor on the augmented Fourth.



The whole tone suspensions before the Third replaced by passing half tones.



Half tone suspensions before the Fifth have no relation to the resolution chords.



### Suspensions before the Seventh.

By a passing half tone.

### Suspensions before the Prime.

By a passing half tone.

A comparison to the half tone suspension and resolution on one and the same degree (paragraph A) is the whole tone suspension before the Prime, which forms a diminished Third, consequently showing a leap.

## The Resolutions of the Small Seventh, and of the Diatonic Chords with Small Seventh.

The resolution of the small Seventh takes place

- by lowering the upper part a half tone, or a whole tone;
- " raising " lower " " " " " " ;
- " " " " " , and lowering the upper part a half tone;
- " lowering " upper " a half tone, and raising the lower part a whole tone;
- " " " " " whole " " " " " half " ;
- " raising " " " , and lowering the lower part a half tone;
- " " " " " a whole tone;
- " lowering " lower " " " " .

The resolution intervals are large and small Sixths, and perfect Fifths and Octaves.

Every Sixth and Fifth represents one major and one minor triad. A large Sixth is an inverted small Third, a small Sixth is an inverted large Third; and a small as well as a large Third belongs to a major and a minor triad. A Fifth is the compass of a major and a minor triad.

Every Octave represents three major and three minor triads. An Octave is the doubling of one tone; and a tone can be considered as Prime, Third or Fifth of a major and a minor triad.

Seventh, and Seventh-chords



### Resolutions.

The resolution Octaves *a* and *g* also represent D maj. and min., F maj. and F# min., G.maj. and min., E<sup>b</sup> maj. and E min. These eight triads are already attained by the first four Sixths, see nos. 1-8.



### *A. Diatonic progressions.*

a) *Dominant* Seventh-chord and triads Nos 1, 2, 3, 6, 7, 8, 11, 12, 14, 21.

No 11 in E min. with large Sixth; the remaining connections in D maj. and D min.

b) *Small* Seventh-chord and triads Nos 1, 3, 4, 5, 6, 8, 12, 13, 14, 23.

Nos 8 and 12 in G maj. with small Sixth; No 13 in B $\flat$  min. with large Sixth; the remaining in B $\flat$  maj. and G min.

c) *Small minor* Seventh-chord and triads Nos 1, 3, 5, 6, 7, 8, 11, 12, 13, 14, 22, 24.

No 13 in F maj. with small Sixth; the remaining in F, C, and G maj., and E min.

Examples from literature are not given here, because, with but two exceptions, diatonic progressions can be observed everywhere. These exceptions are: the small minor and the small Seventh-chord progressing to the minor triad upon the small upper Second (see above No 13.) A few instances of these rare connections:

BACH, Comp. for Organ (*Peters*), Vol. III, p. 60: f $\sharp$  a c $\sharp$  e - g b $\flat$  d;

Vol. V, p. 67: a c e g - b $\flat$  d $\flat$  f; Vol. VII, p. 49: e $\sharp$  g $\sharp$  b d $\sharp$  - f $\sharp$  a c $\sharp$ ;

BACH-Erk, No 161: d f a $\flat$  c - e $\flat$  g $\flat$  b $\flat$ ; No 274: d $\sharp$  f $\sharp$  a c $\sharp$  - e g b;

HÄNDEL-Rob. Franz, L'Allegro, p. 115: g $\sharp$  b d f $\sharp$  - a c e.

The small Sixth in major, and the large Sixth in minor, mentioned above, are chromatic alterations which always have been common since the existence of modern major and minor.

### *B. Chromatic progressions.*

a) *Dominant* Seventh-chord and triads Nos 4, 5, 9, 10, 22, 23, 24.

Examples from literature.

4. SCHUMANN, Faust (*Peters*), p. 95. LISZT, Sposalizio; Mephisto Waltz. "TRISTAN," 1<sup>st</sup> ed., p. 60. CORNELIUS, "Der Tod."
5. BRUCKNER, F minor Mass, pp. 95-97. H. WOLF, Manuel Venegas, pp. 45-46.
9. "FIDELIO," 2<sup>d</sup> act, Adagio cantabile. MAC DOWELL, Op. 62, No 2.
10. SCHUBERT, A major Sonata (1828,) Andantino. ERDMANNSDÖRFER, Op. 24, D. BRUCKNER, IX. Symphony, 1<sup>st</sup> mov., S-T. CHARPENTIER, "Louise," p. 43. D'INDY, "Medée," orch. score, p. 54.
22. BACH, Comp. for Organ, Vol. V, Nos 8 and 32. HAYDN, C $\sharp$  minor Sonata, 1<sup>st</sup> mov., 2<sup>d</sup> part. BEETHOVEN, B $\flat$  major Concerto, Cadence. SCHUBERT, C minor Quartetsatz, meas. 75 & 76; 2<sup>d</sup> part, meas. 97 & 98. SCHUMANN, Faust, p. 154. FRANZ, Op. 16, No 6; Op. 17, No 5. ERDMANNSDÖRFER, Op. 15, No 6. CHARPENTIER, "Louise," p. 15.
23. CHERUBINI, D minor Requiem, Oro supplex. BEETHOVEN, Op. 54, 2<sup>d</sup> mov., meas. 66-73. MENDELSSOHN, Op. 54, 1<sup>st</sup> meas. LISZT, B minor Sonata, p. 16; "Der Alpenjäger." "WALKÜRE," 7<sup>th</sup> scene. FRANZ, Op. 4, No 11. D'ALBERT, B min. Concerto, p. 62. CHOPIN, G min. Ballade, meas. 46-44 before the Presto. VOLKMANN, Op. 17, No 1. BRUCKNER, F min. Mass, p. 97. CHARPENTIER, La Vie du Poète, p. 115, (closing!).
24. MOZART, F maj. Sonata, Assai Allegro, 1<sup>st</sup> mov., 2<sup>d</sup> part. BEETHOVEN, Op. 31, No 3, Presto, the last meas. of the 1<sup>st</sup> part, and the 1<sup>st</sup> meas. of the 2<sup>d</sup> part. CHOPIN, Op. 59, No 3. "TRISTAN," 1<sup>st</sup> ed., p. 150. BENDEL, Op. 139, No 5. LISZT, Paysage; Wartburglieder, p. 25, and "Wieder möcht' ich dir begegnen." BRUCKNER, D min. Mass, p. 38.

b) *Small* Seventh-chord and triads Nos 2, 7, 9, 10, 21, 22, 24.

Examples from literature.

2. BERLIOZ, Faust, 16<sup>th</sup> scene, meas. 6 & 7.
7. RABAUD, Lyric scene from "La fille de Roland."
9. R. STRAUSS, "Guntram," p. 110. PARKER, Hora novissima, p. 9. H. WOLF, Manuel Venegas, p. 22.
10. BACH, Comp. for Organ, Vol. V, p. 102. PURCELL, Dido's Lament. "Götterdämmerung," 1<sup>st</sup> ed. p. 819.
21. SCHUBERT, C minor Sonata, 4<sup>th</sup> mov. PIERNÉ, The Children's Crusade, p. 24.
22. MIDDELSCHULTE, Canons and Fugue on "Vater unser im Himmelreich," p. 41.
24. MIDDELSCHULTE, *ibid.*, p. 54; Canonical Fantasia, p. 9.



c) *Small minor Seventh-chord and triads* Nos 2, 4, 9, 10, 21, 23.

Examples from literature.

2. BACH - Erk, No 248. BERLIOZ, Faust, 16th scene, meas. 1 & 2.
4. BACH, Christmas Oratorio, I, 1. "TRISTAN", 1st ed., pp. 126 & 129. D'ALBERT, Op. 14, p. 23. BRUCKNER, E min. Mass, p. 22.
9. BRUCKNER, Helgoland, p. 20. MIDDELSCHULTE, Concerto, 1st mov., meas. 61 & 62.
10. MIDDELSCHULTE, Concerto, 1st mov., meas. 32 & 33.
21. "LOHENGRIIN", 3d scene, meas. 52. LISST, Dante Sonata, p. 8.
23. PURCELL, Dido's Lament. BEETHOVEN, Op. 81, Sonata, 1st mov.. BERLIOZ, Flight to Egypt, p. 22. CHOPIN, Op. 49.

O. *Enharmonic progressions.*

a) *Dominant Seventh-chord and triads* Nos 13, 15-20.

Examples from literature.

13. LISST, V. Rhapsody; Gaudeamus; Lenore. LÖWE, Op. 94, No 2. RAFF, Lenore Symph., Orchestra score, p. 202. TAVIE, Zigeunerweisen. "PARSIFAL", 1st ed., p. 214. H. WOLF, Seemann's Abschied.
15. BACH, Musikalisches Opfer, II, 75. BERLIOZ, Requiem, Agnus Dei.
16. HELLER, Op. 139, No 3. TAVIE, Zigeunerweisen. E. E. FREER, Op. 3, No 2.
17. BEETHOVEN, Op. 120, 28th var. SCHUBERT, Op. 143, 1st movement.
18. SCHUBERT, Op. 42, Scherzo, trio. JENSEN, Gaudeamus, p. 74.
19. SCHUBERT, Op. 147, 4th movement.
20. DURANTE, Studio in G minor. MOZART, 2d C min. Fantasia, meas. 12-15. LISST, Wilde Jagd. Closing (!), by AUGUSTA HOLMES and RICHARD STRAUSS.

La Princesse sans coeur.

Salome, pp. 72-73, and 136.  
St. John:

Salome:

Du bist ver-flucht! Ich bin be-reit, Tetrarch!

b) *Small Seventh-chord and triads* Nos 11, 15-20.

Examples from literature.

11. LISST, Les Preludes; 19th Rhapsody. "PARSIFAL", 1st ed., p. 229. D'INDY, Medée, orch. score, p. 21.
15. BEETHOVEN, Op. 123, Benedictus. LISST, St. Elizabeth, pp. 5-6; Christus Oratorio, Beatitudes, p. 5. "TRISTAN", p. 39. "PARSIFAL", p. 100. BRUCKNER, VIII. Symphony, Adagio, meas. 69-70.
16. BERLIOZ, Faust, 14th Scene; Queen Mab. CHOPIN, Op. 59, No 3. "TRISTAN", p. 231. "GÖTTERDÄMMERUNG", pp. 180 & 132. "PARSIFAL", pp. 100 & 211.
17. BACH, Musikalisches Opfer, I, 104. CÉSAR FRANCK, Le Chasseur maudit, orch. score, p. 9.
18. "PARSIFAL", p. 102. BRUCKNER, II. Symphony, Finale. H. WOLF, Der Feuerreiter.
19. LISST, The Bells of Strassburg, p. 30. "PARSIFAL", p. 108. BRUCKNER, VIII. Symph., 1st mov., meas. 196-197.
20. PURCELL, Dido's Lament. BACH, F# min. Toccata. D'ALBERT, E maj. Concerto, and F# min. Sonata.

c) *Small minor Seventh-chord and triads* Nos 15-20.

Examples from literature.

15. BACH, Mus. Opfer, I, 28. BEETHOVEN, VII. Symph., Vivace. CLEMENTI, Bb maj. Toccata. "TRISTAN", p. 39. GRIG, "Mein Sinn", and Op. 44, No 1. BRUCKNER, 3d Symphony, Adagio (1st ed.) C, measures 85 & 86.
16. "PARSIFAL", p. 246. R. STRAUSS, Op. 49, No 5.
17. BACH, Kunst der Fuge, VIII, 50, and XI, 151. BRUCKNER, Helgoland, p. 23, & IX. Symph., 1st mov., meas.
18. GRIG, Spielmannslied. CHARPENTIER, Louise, p. 49. 9 & 8 before U.
19. LISST, Beatitudes, p. 10. GRIG, Op. 43, No 6.
20. BACH, Kunst der Fuge, VIII, 44, and XI, 157; B min. Mass, Crucifixus; Choral "Kyrie Gott Vater". LISST, Lenore. FRANZ, Op. 20, No 3. "PARSIFAL", p. 107. D'ALBERT, B min. Concerto, p. 21. STAVENHAGEN, B min. Concerto. p. 44.



## Enharmonic Modulations by means of Diatonic Chords with Small Seventh.

Those enharmonic connections in which all parts move by half tones are here selected.

*A.* The resolution chord is the tonic triad of the new key.

Starting from C major, the group *a)* refers to the dominant chord, the group *b)* to the small Seventh-chord, and the groups *c)* *d)* *e)* refer to the small minor Seventh-chords.

Group *a)* shows the dominant chord (F#) resolving to C major. Group *b)* shows the small seventh chord (F#m7) resolving to C major. Groups *c)*, *d)*, and *e)* show various small minor seventh chords resolving to C major. Each group contains two staves of music with various chord voicings and resolutions.

Starting from C minor, the group *a)* refers to the dominant chord, the group *b)* to the small Seventh-chord, and the group *c)* to the small minor Seventh-chord.

Group *a)* shows the dominant chord (F#) resolving to C minor. Group *b)* shows the small seventh chord (F#m7) resolving to C minor. Group *c)* shows the small minor seventh chord (F#m7b9) resolving to C minor. Each group contains two staves of music with various chord voicings and resolutions.



### *B.* The resolution chord placed on other degrees of the new key.

For ex. In the following Nos 1, 3, 7, and 9 the resolution chord is located on the subdominant, in Nos 2, 6, and 8 on the submediant, in Nos 5 and 11 on the dominant, in No 10 on the mediant, and in No 4 on the 2<sup>d</sup> degree.



In exercises every major resolution may be considered as chord of the 4<sup>th</sup> and 5<sup>th</sup> degrees in major, and 5<sup>th</sup> and 6<sup>th</sup> degrees in minor; every minor resolution as chord of the 2<sup>d</sup>, 3<sup>d</sup> and 6<sup>th</sup> degrees in major, and 4<sup>th</sup> degree in minor.

### The Scottish Scale.

The Scottish melodies are founded on various major and minor scales.

#### 1. Major without Fourth and Seventh - the Scottish scale proper;



#### 2. Major without Fourth - in many cases the Seventh is small;

#### 3. " " Seventh;

#### 4. " with small Seventh (Mixolydian mode);

#### 5. Modern major ("The Blue Bells of Scotland").

#### 6. Minor with small Seventh, and without Second and Sixth;



#### 7. Minor with small Seventh, and without Second or Sixth;

#### 8. " " " " " large Sixth (Dorian mode).

The *minor scale without Second and Sixth* is equal to the Phrygian and Dorian modes without their original characteristic degrees. Airs in minor without Second and Sixth:

"Oh! Laddie with the Golden Hair." The Celtic Lyre, by Fionn, No 39.

"My Tocher's the Jewel," and "Tam Glen!" Lyric Gems of Scotland, series I, pp. 78 & 89. (G. F. Graham's assertion, that these two airs were of the same origin ("The Mucking o' Geordie's Byre"), is untrue.)

The *major scale without Fourth and Seventh* is equal to the Lydian and Mixolydian modes without their original characteristic degrees. Airs written in the "*Scottish Scale*:"

"Farewell to Glenshalloch" - "Good Night, an' Joy be wi' ye a'," the first part. -

"Helen of Kirkconnel" - "He's owre the Hills" - "Bonnie George Campbell" -

"I Fee'd a Lad at Michaelmas" - "Lord Eglinton's Auld Man" -

"Lucy Campbell's Delight" - "O where shall I gae seek my bread" -

"The Bridegroom Grat" - "Ye Banks and Braes o' Bonnie Doon" -

"Gala Water," James Oswald's version - "Leezie Lindsay" - "Row weel, my Boatie" -

"Roy's Wife of Aldivallock" - "The Braes aboon Bonaw" - "Why should I, a brisk young Lassie!"

"Sad and slow retired Sulmalla" - "Son of Alpin, strike the string" -

"Green thorn of the hill of ghosts" - "Ullin, Carril, and Ryno" - and from

"The Celtic Lyre," by Fionn, Nos 6, 8, 18, 49, 50, 56, 61, 64, 66, and 68.



The first eleven of these airs the reader will find in "The Lyric Gems of Scotland", by John. Cameron—the next six, and also a few of the preceding airs, in "The Popular Songs of Scotland", by G. F. Graham—and the following four in "The Cyclopaedia, or Universal Dictionary of Arts, Sciences, and Literature", by Abraham Rees, London, 1820; they are designated "Original Melodies to the Hymn of Ossian in Temora."

In the *accompaniment* one may employ the *intervals lacking in the melody*, and, with discretion, the intervals admissible in the ecclesiastical major modes, combined, namely: *augmented Prime, Second, Fourth and Fifth*, and *small Third and Seventh*; also an occasional *small Sixth* (one of the intervals, perhaps the first interval, which spoiled the integrity of the church major modes). The ecclesiastical or church modes will be treated in the 2<sup>d</sup> volume of this work.

The first and the last of the four stanzas, which conclude Book VII of "Ossian in Temora", are here set for mixed chorus, as models of Scottish harmonization.

Plaintive.

Sad and slow re - tired Sul - mal - la to Lo - na of the

streams. She went, and oft - en turned; her blue eyes

rolled in tears. But when she came to the rock, that dark - ly

cov - ered Lo - na's vale, she look'd from her burst - ing

soul, on the King; and sunk, at once, be - hind.



## Plaintive.

Ull - in, Car - ril, and Ry - no, voic - es of the days — of —

old! Let me hear you, while yet it is dark, to please and a -

wake my soul. I hear — you not, — ye<sup>b)</sup> sons of

song! In what hall of the clouds is your rest? Do you

touch the shad-owy harp, — robed with morning mist, where the

rus - tling sun comes forth from his green - head - ed waves?


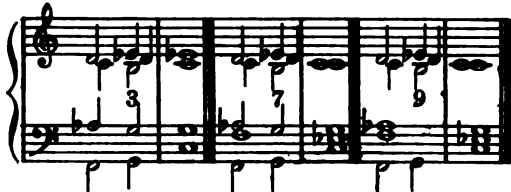
+ ) Wrongly: "I hear you not yet," in Rees' Cyclopaedia.



# The Sixth as Suspension and Afterbeat of the Dominant Fifth.

## I. Authentic Cadences.


### A. The Sixth as suspension.

Major.  Minor. 

*Franz.* Op. 35, No 5. Op. 43, No 3. Op. 1, No 12. Op. 18, No 1. See also  
Op. 20, No 1,  
8th meas., and  
Op. 36, No 5,  
6th meas.



*Bach.*  
Fantasia cromatica. "Es ist genug." "Liebster Jesu." "Lohengrin."



*Liszt.* "Orpheus." *Kuhlau.* Op. 55, No 6. *Heller.* Op. 119, No 18. The  $\frac{1}{8}$  note a  
anticipates the  
suspension.



*Jensen.* Op. 11, No 1. *Grieg.* "Mit einer Wasserlilie." *Schubert.* Op. 42.



See *Liszt*, Dante Sonata, p. 9, and "Vergiftet sind meine Lieder."

*Liszt.* "Ich liebe dich." "Ein Fichtenbaum." V. Rhapsody. VIII. Rhapsody.

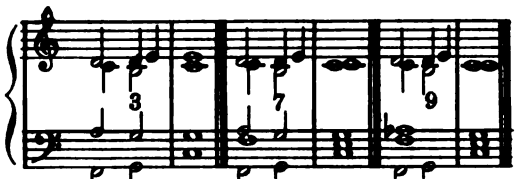



A few more instances containing the small Ninth-chord with small Sixth.

**BEETHOVEN**, A min. Quartet, 1st mov., meas. 81. **SCHUMANN**, Fantasia, Op. 17; Faust, p. 24. "FLIEGENDER HOLLÄNDER," 3d scene, Allegro agitato, 5th meas. "PARSIFAL," 1st scene, Kundry-Motive. **LISZT**, Hungarian Fantasia, before the fermata of the Adagio; VI. Rhapsody, fermata before the Bb major part; Harmonies du soir, 4th meas. before the Molto animato; Orpheus, più lento; Mephisto Waltz, un poco meno mosso; **BACH** Fugue, before the cadenza after the 3d augmentation of the theme. **JENSEN**, Op. 22, No 6; Dolorosa, p. 4; Gaudeamus, p. 21. **ERDMANNSDÖRFER**, Op. 15, No 3. **D'ALBERT**, Ghismenda, p. 140. **H. WOLF**, Corregidor, p. 131.



## B. The Sixth as afterbeat.

Major.  Minor. 

*Bach*, *Erk*, No 211. No 193. *Beethoven*, Op. 120, Var. V. *Franz*, Op. 21, No 4.



"Tannhäuser". *Chopin*, Op. 54. Op. 23. *Volkman*, Op. 17, No 4. *Bruckner*, III. Sym.



Compare *Schumann*, Op. 124, No 13; *Franz*, Op. 18, No 5; *Heller*, Op. 119, No 27; "Cavalleria rusticana", prayer.

## C. The Sixth as unresolved suspension.

Major. 

Minor. 

*Grieg*, Op. 38, No 5. "Ein Schwan?" "Dein Rath." *Cornelius* Op. 11, No 3.



*Liszt*, March of the 3 Magi. Wellt. Cl. I. F# major. "Tristan." *Chopin*, Op. 54.



O.P. Compare *Chadwick*, World's Fair Ode, p. 41.



92 *Chopin. Op. 32, No 1.*

*Op. 38.*

*Beinecke. Op. 121, No 4.*

*Franz. Op. 14, No 2.*



*Erdmannsdörfer. "Prinzessin Ilse"*

*Jensen. Op. 13, No 1.*



**D.** The Sixth and the Fifth simultaneously; the Sixth is afterbeat or suspension.

In the following examples the Sixth is afterbeat. If the Sixth is considered as suspension, then the two quarter notes must be exchanged.



*Berlioz. Requiem.*

*Boito. Mephistopheles.*

*Franz. Op. 9, No 4.*

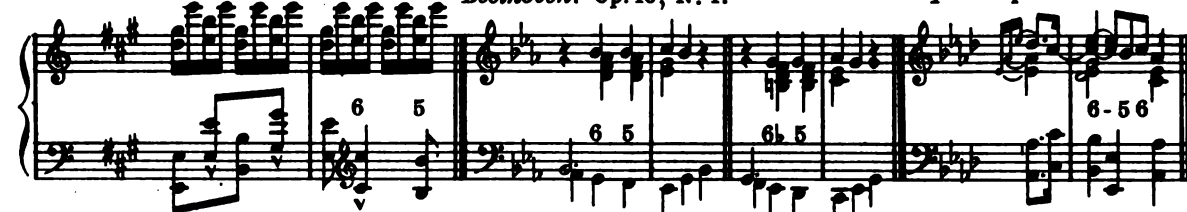
*Op. 17, No 6.*



*Liszt. II. Rhapsody.*

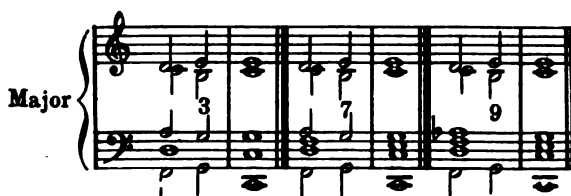
*Beethoven. Op. 10, No 1.*

*Chopin. Op. 49.*



Compare *Beethoven*, Op. 106, Adagio, 18th measure; *Raff*, Lenore, orch. score, p. 58.

**E.** The Sixth and the Fifth simultaneously; the resolution is omitted.

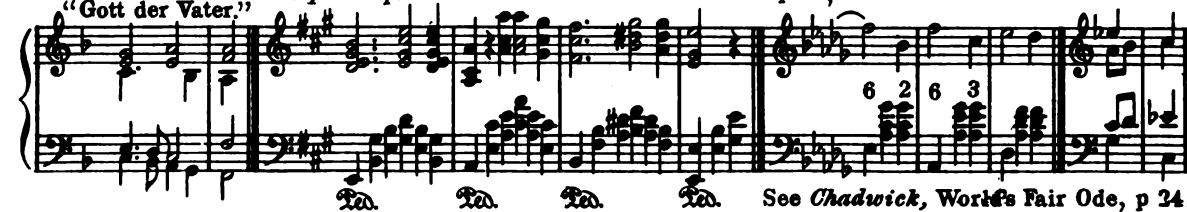


*Johann Walther 1524. "Gott der Vater"*

*Chopin. Op. 23.*

*Op. 64, No 1.*

*Liszt. Christus*



See *Chadwick*, World's Fair Ode, p 24.

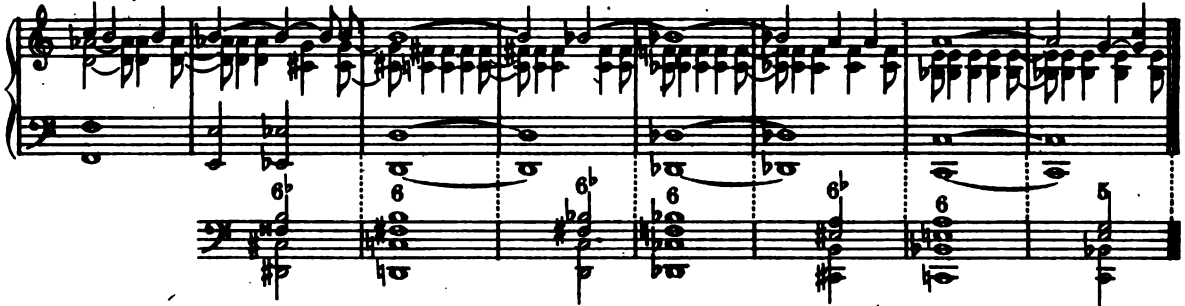


Of the following examples the first two, by ANTON BRUCKNER, belong to this paragraph. The third one, from "PARSIFAL", is given as a comparison to the quotation from the famous Adagio. In both cases dominant Seventh-chords progress chromatically, in Wagner descending, in Bruckner ascending; in both cases Sixths follow each other unresolved. Wagner's chords have no Fifths, Bruckner's chords are complete. In the Parsifal quotation the last Sixth resolves; in the quotation from the Adagio there is no resolution whatever.

IV. Symph. Andante. VII. Symph. Adagio.



"Parsifal", 2<sup>d</sup> Act.



The Fourth as Suspension and Afterbeat of the Third  
in the Diminished Seventh-chord.

The Fourth as suspension.

The Fourth as afterbeat.

The Fourth as unresolved susp.



Other ex. of the  
unresolved susp.



Examples from literature.

"Lohengrin?"

"Siegfried?"

"Tannhäuser?"



Heller, Op. 104.

Op. 119, No 18.

FRANK, Op. 2, No 2; Op. 7, No 2. -  
JENSEN, Op. 22, No 7.  
GRIGI, Op. 47, No 2.  
HELLER, Op. 140, No 3, 2<sup>d</sup> part.





## The Sixth as Suspension and Afterbeat of the Dominant Fifth.

### II. Irregular Cadences.

#### A. The Small Sixth.

The Sixth before and after the Fifth (1 & 2), before and after the Third (3 & 4), and before and after the Prime (5 & 6); the Sixth sustaining (7).



Cadences in the Submediant and Subdominant.

The here given dominant chord belongs to E minor; the submediant, therefore, is the C major, and the subdominant the A minor triad.

The final chord embellished by suspensions.

Submediant.

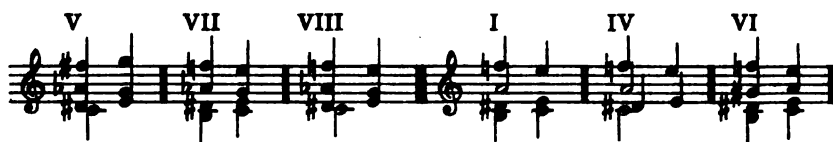


Subdominant.



Each of these examples may be joined to any of the above given formations.

When the Fifth and Sixth, or the Sixth and Fifth, alternate, or the Sixth lacks an afterbeat, then chromatic Seventh-chords can follow as suspension chords.



The resolution of the Sixth is taken by another part.



Suspensions  
may be added.

The resolution of the Sixth is omitted.



Final chords immediately attainable.



Also with  
suspensions.

#### B. The Large Sixth.

The Sixth before and after the Fifth (1 & 2), before and after the Third (3 & 4), and before and after the Prime (5 & 6); with following small Sixth (7); the Sixth sustaining (8).

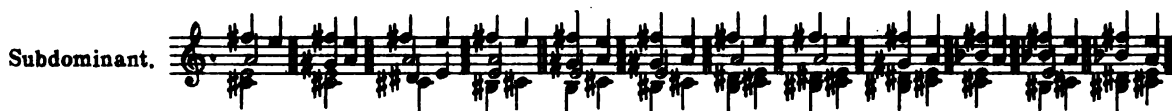




Cadences in the Submediant and Subdominant,  
including the minor mode of the latter.

The here given dominant chord belongs to E major; the submediant, therefore, is the C# minor, and the subdominant the A major, resp. A minor triad.

The final chord embellished by suspensions.



When the Sixth resolves suspensions of the following kind can occur.



When the large Sixth is connected to the Fifth, the Third, or the small Sixth, or when it remains, then the Prime of the dominant chord may ascend a chromatic half tone before the next harmony appears.



In connection with these formations every one of the foregoing closing measures may be employed, excepting those which contain b, c, or f.

The resolution of the Sixth is taken by another part, or exists already in another part.



Final Chords.



Suspensions  
may be added.



The resolution of the Sixth is omitted.



### The Sixth as Suspension and Afterbeat of the Fifth in the Diminished Seventh-chord.

The Sixth before and after the Fifth (1. & 2.), and before and after the Third (3. & 4.); with following diminished Sixth (5.); the Sixth sustaining (6.).



The final chords (here C minor, C major, and A<sup>b</sup> major) embellished by suspensions.



When the Sixth resolves, the Fifth may descend a chromatic half tone which becomes part of chromatic Seventh-chords.



The resolution of the Sixth is taken by another part, or exists already in another part.





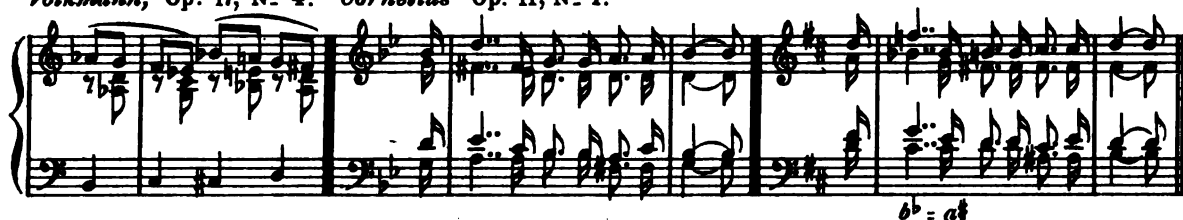
The resolution of the Sixth is omitted.



The final chords are here given without suspensions, but such may be added.

Three quotations from literature.

*Folkmann*, Op. 17, No 4. *Cornelius* Op. 11, No 1.



In the G minor phrase by *Cornelius* the  $\frac{7}{8}$  note *d* is whole tone susp. from above before the Fifth *c*. In the corresponding harmony of the B minor phrase *db* has to be enharmonized into *a#*, the Prime of the chord; *f* is half tone susp. from above before the Fifth *e*. In both cases the resolution takes place in the tenor.

### The Diminished Seventh-chord in Connection with Diatonic Seventh-chords with small Seventh, by Half tone Part-progression.

If in the diminished Seventh-chord any part is lowered, or any three parts are raised a half tone, it becomes a *dominant* Seventh-chord.



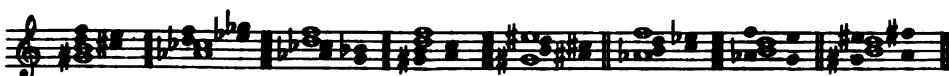
If in the diminished Seventh-chord any part is raised, or any three parts are lowered a half tone, it becomes a *small* Seventh-chord.



If in the diminished Seventh-chord any two parts, forming a Third (resp. an augmented Second), or its inversion, are lowered or raised a half tone, it becomes a *small minor* Seventh-chord.



or in close position:





**Chromatic progression of alternating dominant, diminished and small Seventh-chords, based upon the rules given above.**

### 1. Commencing with the dominant Seventh-chord.

**a) Ascending.**

**b) Descending.**

b)

The musical score for 'b)' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. There are numerous accidentals, including flats and naturals, throughout the piece. The score is divided into measures by vertical bar lines, with some measures containing multiple bar lines, suggesting a complex or irregular meter.

## 2. Commencing with the small Seventh-chord.

a) Ascending.**b) Descending.**

A musical score for the song 'The Rose Tree'. It features a piano introduction in 2/4 time, marked with a piano (p) dynamic. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The score includes a piano introduction, followed by the main melody and accompaniment. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The accompaniment provides a steady harmonic foundation with chords and moving lines. The score concludes with a final cadence.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is for the piano accompaniment, starting with a grand staff (treble and bass clefs). The music is in 4/4 time. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

### Chromatic progression of alternating small minor and diminished Seventh-chords.

**a) Ascending.**

### b) Descending.

Musical score for "The Merry Widow" (No. 1). The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music is in 2/4 time. The score consists of two systems, each with a vocal line and a piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and bar lines. The first system is marked with a "1." and the second system with a "2.". The score is labeled "a)" in the top left corner.

5)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes. The second system also consists of two staves, continuing the melody and accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final double bar line.

**All these examples should be worked out to a greater extent.**



## Various positions.

1. Thirds below and above.
2. Sixths " " "
3. Thirds below, and Sixths above; and vice versa.

## Ascending.



## Descending.



The Diminished Seventh-chord in Connection with the First Chromatic Seventh-chord  
by Half tone Part-progression.

If in the diminished Seventh-chord any two parts, forming a Fifth or its inversion, are lowered or raised a half tone, it becomes a chromatic Seventh-chord No I.



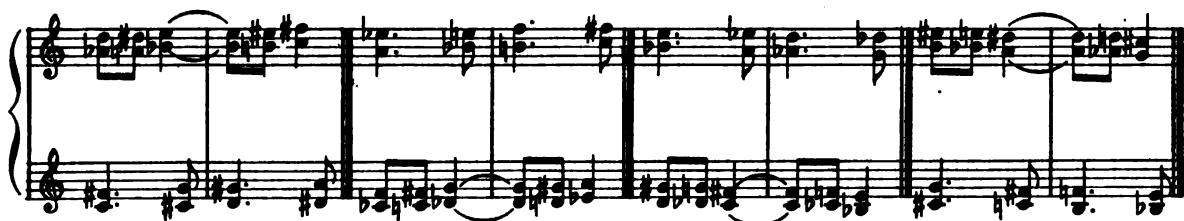
## The strict resolutions.



## Chromatic progression of alternating First chromatic and diminished Seventh-chords.

## Ascending.

## Descending.





## Connection of the Diminished and the Dominant Seventh-chord in Minor.

**The dominant Seventh-chord is embellished by a half tone suspension.**

The musical score for 'The Rose Tree' is presented in four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second staff continues the melody, featuring a key signature change to two flats (B-flat and E-flat). The third and fourth staves continue the melody, with the fourth staff ending with a double bar line. The score is written in a clear, legible font, with notes and rests clearly marked.

**Connection of the Diminished and the Small Seventh-chord.  
in Major with Small Sixth.**

**The small Seventh-chord is embellished by a half tone suspension.**

The musical score for 'The Rose Tree' is presented in four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second staff continues the melody, with a key signature change to two flats (B-flat and E-flat) and a common time signature. The third staff continues the melody, with a key signature change to three flats (B-flat, E-flat, and A-flat) and a common time signature. The fourth staff concludes the melody, with a key signature change to two flats (B-flat and E-flat) and a common time signature. The score is written in a clear, legible font, with a key signature of one flat and a common time signature.

**The Chord Connections of the two preceding Chapters applied in Closing Phrases. For ex.**

The image displays a musical score for the song "The Rose Tree." It is divided into two systems, A and B. System A is for the piano accompaniment, featuring a grand staff with a right-hand treble clef and a left-hand bass clef. System B is for the vocal melody, featuring a grand staff with a right-hand treble clef and a left-hand bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics "The Rose Tree" are written below the vocal staff in system B.



## Figuration of Chromatically Progressing Seventh-chords.

A few examples.

## A. Chord connections ascending.

Example 1: Chord connections ascending. This system shows four measures of music, numbered 1 through 4. Each measure contains a piano accompaniment with a treble and bass staff. The chords progress chromatically upwards: C7, C#7, D7, and D#7. The bass line features a chromatic ascent from C to D#.

Example 2: Chord connections ascending. This system shows four measures of music, numbered 5 through 8. The chords progress chromatically upwards: E7, E#7, F#7, and G7. The bass line continues the chromatic ascent from D# to G.

## Figuration.

Example 3: Figuration. This system shows four measures of music, numbered 1 through 4. The piano accompaniment features a complex figuration in the right hand, with rapid sixteenth-note runs and slurs. The chords are C7, C#7, D7, and D#7. The bass line is simpler, with a chromatic ascent from C to D#.

Example 4: Figuration. This system shows four measures of music, numbered 5 through 8. The piano accompaniment features a complex figuration in the right hand, with rapid sixteenth-note runs and slurs. The chords are E7, E#7, F#7, and G7. The bass line is simpler, with a chromatic ascent from D# to G.

Example 5: Figuration. This system shows four measures of music, numbered 5 through 8. The piano accompaniment features a complex figuration in the right hand, with rapid sixteenth-note runs and slurs. The chords are A7, A#7, B7, and B#7. The bass line is simpler, with a chromatic ascent from G to B.

Example 6: Figuration. This system shows four measures of music, numbered 7 through 10. The piano accompaniment features a complex figuration in the right hand, with rapid sixteenth-note runs and slurs. The chords are C7, C#7, D7, and D#7. The bass line is simpler, with a chromatic ascent from C to D#.



*B. Chord connections descending.*

Eight measures of piano accompaniment for 'B. Chord connections descending'. The notation is in treble and bass clefs. Measures 1-4 show a descending sequence of chords in the right hand, with the left hand providing a steady bass line. Measures 5-8 continue the sequence, with the right hand moving down to lower registers and the left hand maintaining a consistent rhythmic pattern.

*Figuration.*

Eight measures of piano accompaniment for 'Figuration'. The notation is in treble and bass clefs. Measures 1-4 show a descending sequence of chords in the right hand, with the left hand providing a steady bass line. Measures 5-8 continue the sequence, with the right hand moving down to lower registers and the left hand maintaining a consistent rhythmic pattern.



## Plurisignificance of Suspensions.

The chords are limited to diatonic triads and Seventh-chords.

The student is to point out the kind of suspensions and chords.

1 2

43 65 43 65 43 65 87      23 45 23 45 23 45 67

Nos 3-16 should be ciphered according to Nos 1 and 2.

3

4

5 6

7 8

9 10

11 12

13

14 15 16

In Nos 14-16 g is assumed chordic tone.

These three numbers can be harmonized as follows.

14

15

16



After a careful study of the given examples one may try to harmonize the following in a similar manner.



### Theme with Variations.

Variations 1-10 contain the chordic tones only.

In variations 11-18 every chord is embellished by one suspension.

In variations 19-21 the chords are embellished by more than one suspension.



To variations 1-5 the bass of the theme is to be added.





Var. 7.



Musical notation for Variation 7, featuring a complex, fast-paced melody in the right hand and a supporting bass line in the left hand.

Var. 8.



Musical notation for Variation 8, featuring a complex, fast-paced melody in the right hand and a supporting bass line in the left hand.

Var. 9.



Musical notation for Variation 9, featuring a complex, fast-paced melody in the right hand and a supporting bass line in the left hand.

Var. 10.



Musical notation for Variation 10, featuring a complex, fast-paced melody in the right hand and a supporting bass line in the left hand.



Musical notation for Variation 11 (first system), featuring a complex, fast-paced melody in the right hand and a supporting bass line in the left hand.

Var. 11.



Musical notation for Variation 11 (second system), featuring a complex, fast-paced melody in the right hand and a supporting bass line in the left hand.

Var. 12.



Musical notation for Variation 12, featuring a complex, fast-paced melody in the right hand and a supporting bass line in the left hand.



Var. 13.

Musical score for Variation 13, featuring a piano and a treble staff. The piano part consists of a steady eighth-note accompaniment. The treble staff contains a melody with various ornaments (accents, mordents, etc.) above the notes.

Var. 14.

Musical score for Variation 14, featuring a piano and a treble staff. The piano part consists of a steady eighth-note accompaniment. The treble staff contains a melody with various ornaments (accents, mordents, etc.) above the notes.

Var. 15.

Musical score for Variation 15, featuring a piano and a treble staff. The piano part consists of a steady eighth-note accompaniment. The treble staff contains a melody with various ornaments (accents, mordents, etc.) above the notes.

Var. 16.

Musical score for Variation 16, featuring a piano and a treble staff. The piano part consists of a steady eighth-note accompaniment. The treble staff contains a melody with various ornaments (accents, mordents, etc.) above the notes.

Var. 17.

Musical score for Variation 17, featuring a piano and a treble staff. The piano part consists of a steady eighth-note accompaniment. The treble staff contains a melody with various ornaments (accents, mordents, etc.) above the notes.

Var. 18.

Musical score for Variation 18, featuring a piano and a treble staff. The piano part consists of a steady eighth-note accompaniment. The treble staff contains a melody with various ornaments (accents, mordents, etc.) above the notes.

Var. 19.

Musical score for Variation 19, featuring a piano and a treble staff. The piano part consists of a steady eighth-note accompaniment. The treble staff contains a melody with various ornaments (accents, mordents, etc.) above the notes.



## Var. 18.



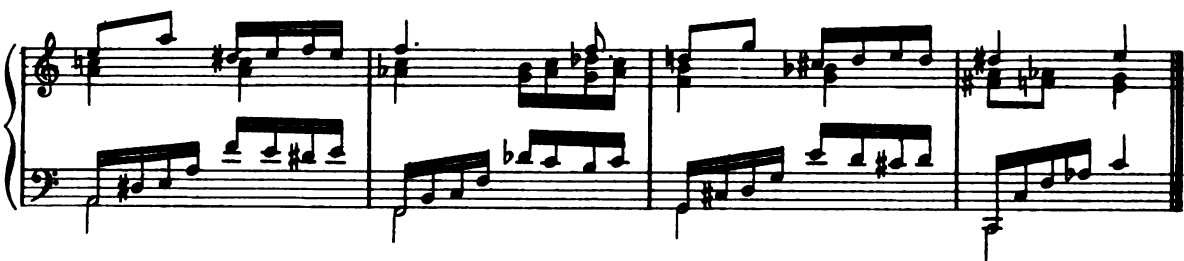
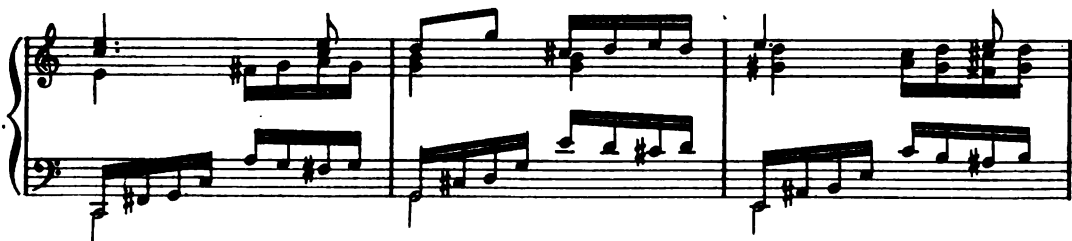
## Var. 19.



## Var. 20.



## Var. 21.





The following eight numbers, showing the upper part only, may be completed by the student.



For exercise two themes are here given which can be elaborated in similar manner.



### Chorals and Folksongs.

Harmonization of chorals and folksongs should be taken up again and again, as it promotes skill in harmonically well conducted part-writing. It must be realized, that the harmonic skeleton of every composition is of a choral-like formation.

Recurring lines should be harmonized in different ways, either by other chordic positions, or by other chords.

The bass, like the other parts, has to be worked out as melodious and characteristic as possible. The theorem, that the bass, principally, moves by leaps, is a strange error. When the harmonization is not too simple, a bass slowly progressing by degrees is very impressive.

In settings for male voices part-crossing often will become necessary: the compass being smaller than for mixed voices.



## Examples for Mixed Chorus.

Wachet auf, ruft uns die Stimme, - Wake, awake, for night is flying.

Melody by Phil. Nicolai, 1598.

Fair Helen of Kirkconnel.

Mournfully.

Melody - 18<sup>th</sup> century.



## Old Hundredth.

Mel. by L. Bourgeois, 1552.



Mein Heiland nimmt die Sünder an.— My Saviour sinners doth receive.

Mel. by J. G. Hille, 1771:



Schmücke dich, o liebe Seele.— Deck thyself, my soul, with gladness.

Mel. by Johann Crüger, 1649.

Valet will ich dir geben.— Farewell! I say with gladness.

Mel. by Melchior Teschner, 1614.



## Das Weberlied.

Mel.- 16th century.

Two systems of musical notation for 'Das Weberlied'. Each system consists of a grand staff with a treble and bass clef. The music is in G major (one sharp) and 2/4 time. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line.

## Examples for Male Chorus.

In male choruses the tenor is written an Octave higher.

## The Benzenauer Tune.

Mel.- 1504.

Two systems of musical notation for 'The Benzenauer Tune'. The first system is labeled '1st Tenor' and '2d Tenor' on the left, with a grand staff. The second system is labeled '1st Bass' and '2d Bass' on the left, also with a grand staff. The music is in G major (one sharp) and 2/4 time. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line.

A grand staff of piano accompaniment for 'The Benzenauer Tune'. The music is in G major (one sharp) and 2/4 time, consisting of 12 measures.

A grand staff of piano accompaniment for 'The Benzenauer Tune'. The music is in G major (one sharp) and 2/4 time, consisting of 12 measures.

## Bread of the World.

Mel. by Paul. Em. Bach, 1787.

Two systems of musical notation for 'Bread of the World'. Each system consists of a grand staff with a treble and bass clef. The music is in B-flat major (two flats) and 2/4 time. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line.

A grand staff of piano accompaniment for 'Bread of the World'. The music is in B-flat major (two flats) and 2/4 time, consisting of 12 measures.



## Conrad Nachtigal's Evening Tune.

Mel.- 15<sup>th</sup> century.

This musical score is for a piece titled "Conrad Nachtigal's Evening Tune," with a melody from the 15th century. It is written for piano in a single system, consisting of three measures. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation is in a modern staff with a grand staff (treble and bass clefs). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The piece concludes with a double bar line.

## La Petite Camusette.

Mel. by Adrian Willaert, † 1562.

This musical score is for a piece titled "La Petite Camusette," with a melody by Adrian Willaert (died 1562). It is written for piano in a single system, consisting of three measures. The key signature has one flat (B-flat), and the time signature is 3/4. The notation is in a modern staff with a grand staff (treble and bass clefs). The melody is primarily in the treble clef, with the bass clef providing harmonic support. The piece concludes with a double bar line.



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